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DRAMATISTS OF THE RESTORATION.

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CROWNE.

I.

*Printed for Subscribers only.*

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THE DRAMATIC  
WORKS OF JOHN CROWNE.

WITH PREFATORY MEMOIR AND NOTES.

VOLUME THE FIRST.



MDCCCLXXIII.

EDINBURGH : WILLIAM PATERSON.  
LONDON : H. SOTHERAN & CO.

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TO  
JOHN PAYNE COLLIER, ESQUIRE, F.S.A.,  
THE DISTINGUISHED REVIVER AND EXPONENT OF  
THE EARLIER POETS AND DRAMATISTS  
OF ENGLAND,  
THESE VOLUMES ARE INSCRIBED, BY HIS FAITHFUL  
AND OBLIGED FRIENDS,  
THE EDITORS.



## CONTENTS.

	Page
JULIANA, . . . . .	1
THE HISTORY OF CHARLES THE EIGHTH OF FRANCE,	117
CALISTO, . . . . .	219
NOTICES OF PERFORMERS IN CALISTO, . . . .	327
PROLOGUE TO HORACE, SPOKEN BY THE DUCHESS OF	
MONMOUTH, . . . . .	341





## PREFATORY MEMOIR.

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LANGBAINÉ, in his account of the English Dramatic Poets, Oxon. 1691, 12mo, although a contemporary, mentions Crowne as "a person, now living, who has attempted all sorts of Dramatick poetry with different success. . . . If I may be allowed to speak my sentiments," he continues, "I think his genius seems fittest for Comedy, though possibly his Tragedies are no ways contemptible, of all which, in my weak judgment, his Destruction of Jerusalem seems the best." Then follows a list of his plays to the above date, with some notes as to the sources whence their plots have been derived.

Subsequent biographers have for the most part derived what little information they are pleased to offer from the account of this poet given by John Dennis in his Letters.\* Following in the wake of one another they simply indorse without enquiry, as seems usual with book-makers, the statements made by the original writer, copying even his very words. In this way, they unite in saying, as Dennis himself has it, that "John Crowne was the son of an independent minister in that part of America which is called Nova Scotia. The vivacity of his genius made him soon grow

\* Letters, vol. i., p. 18.

impatient of that sullen and gloomy education, and soon oblig'd him to get loose from it, and seek his fortune in England; but it was his fate at his first arrival here, to happen on an employment more formal, if possible, than his American education." Oldys has these notes in MS. on his annotated copy of Langbaine, in the British Museum:—"John Crowne was the son of William Crowne, gent., who travelled under the Earl of Arundel to Vienna, and published a relation of the remarkable places and passages in the said Earl's said Embassy to the Emperor Ferdinand II., 1637, but full of imperfections and errors. This William, afterwards succeeded H. Lilly as Rouge Dragon in the Herald's office, and was continued in 1660; but, selling to Mr Sandford,\* went over with his family to one of the plantations and there died." "There is some order or paper of instructions I once saw in the Harleian Library, from Charles II., as I remember, either to the Lord Baltimore or some other possessors, or Governors in one of the American settlements, to enquire into, recover, or restore for or on behalf of Mr John Crowne or his father."

On Crowne's arrival in England, his urgent

\* The following notice of Mr Sandford is from a MS. of Dr Farmer's:—"Francis Sandford, a younger brother of the Sandfords of Sandford, in Shropshire, a gentleman of good education, and a lover of antiquities and mathematics. He was first made Rouge Dragon, *circa* 1662, on the death [?] of Mr Crown, and second, 1675, on the death of Mr Chaloner, was made Lancaster Herald. He published many treatises in the way of Heraldry of his own translation and composition, the principal whereof was, his Genealogical History of the Kings of England, and the History of the Coronation of King James II.; in which last he was jointly assisted by Mr King, Rouge Dragon. He resigned his place of Lancaster in the beginning of William and Mary to King William aforesaid, and died in low circumstances, a prisoner to the Fleet, 16th Jan. 1693."—*Sepultus in Cemeterio S. Brigette, Fleet Street, London.*

necessities obliged him to become gentleman-usher to an old Independent lady of quality, but, so soon as he was able to exist otherwise, he quitted this most uncongenial employment, and launched into the world of letters, for which he had evinced an aptitude. His taste lay in favour of dramatic literature, which was the readier path to favour and distinction, though not to power or fortune. His writings ere long made him known to the Court and the town, and the Earl of Rochester, in order, as it is said, to mortify Dryden, at whom he had taken umbrage, prevailed on the king or his brother to lay commands on Crowne, in preference to the Poet-Laureate, to write a masque for performance at Court, which he duly executed under the title of *Calisto*. The circumstance of Crowne being set up in opposition to Dryden is noticed by St. Evremond in a letter to the Duchess of Mazarine.

That the favour extended to our poet by Lord Rochester was not owing, it has been asserted, to any peculiar personal regard, for, in the short space of two years, he incurred the envy and subsequent enmity of that nobleman, in consequence of the great success of his two-part tragedy—the *Destruction of Jerusalem*—and the Earl went so far as to endeavour to injure him at Court; but in this he was unsuccessful, Crowne standing high in the favour of the King, as all those usually did who contributed to his amusement. However this may be, Crowne dedicated his tragedy of *Charles VIII. of France* (1680) to Rochester, who in return thus lampooned the author, in an imitation of Boileau's *Third Satire*, which will be found in the collected edition of his remains :—

“ Kickum for Crown declared ; said, in Romance,  
He had out-done the very wits of France.

Witness Pandion and his Charles the Eight ;  
 Where a young monarch, careless of his fate,  
 Tho' foreign troops and rebels shock his state,  
 Complains another sight afflicts him more.  
 (*Viz.*) 'The Queen's galleys rowing from the shore,  
 Fitting their oars and tackling to be gone,  
 Whilst sportive waves smil'd on the rising sun.'  
 Waves smiling on the sun ! I'm sure that's new,  
 And 'twas well thought on, give the devil his due."

Rochester wrote some other verses upon Crowne in which he characterized him as "Starch Johnny Crowne." "Many a cup of metheglin have I drank with little starch Johnny Crowne," says the author of a letter on the celebrated poets and actors in King Charles II.'s time, in the "Gentleman's Magazine," vol. xv., 1745. "We called him so from the stiff unalterable primness of his long cravat."

After the discovery of what was called the Popish plot, and the consequent antagonism of the two parties, Crowne, from the favour he was held in by the King, and the natural gaiety of his temper, sided with the Tory party, and wrote a comedy called the *City Politiques*, in ridicule of the Whigs, the wit and merit of which even many of his opponents acknowledged. When written, he found much difficulty in getting it performed. Bennet, Lord Arlington, the then Lord Chamberlain, exerted all his authority to suppress it. It would seem that Lord Arlington, in order to support himself against the power of the Earl of Danby, the Lord Treasurer, his declared enemy, was secretly a supporter of the Whigs, who were at that time potent in Parliament. The reasons for prohibiting the performance of the play were various; at one time it was dangerous, at another it was flat and insipid, and exception would have been taken to it at every turn, had not Crowne

exerted his influence with the King to cause the Lord Chamberlain not to delay it longer. This command the King was pleased to impose in person.

Crowne, though attached to his Majesty, disliked the insincerity of the Court, and seldom made his appearance there excepting when he went to receive such sums of money as were from time to time accorded him.

Towards the end of King Charles' reign, Crowne, desirous to escape from the tedium of writing combined with the uncertainty of theatrical success, and at the same time to shelter himself from the resentment of numerous enemies he had made by the production of his *City Politiques*, applied to his Majesty for an appointment to some permanent office. The King assured him he should be provided for, but he must first produce another comedy. Crowne begged to be excused in this, stating that he was slow and awkward in devising a plot. His objections were overruled by his Majesty saying he would help him to a plot, and immediately placed in his hands a Spanish comedy called "*No puede ser.*" He set at once to work upon this, and was far advanced in his adaptation, when he discovered that the piece had been previously translated by Thomas St Serfe, a Scotchman,\* under the title of "*Tarugo's Wiles, or, the Coffee House,*" and acted at the Duke's Theatre without success.

Pepys has the following entry in his diary,

\* He was son of the Bishop of Galloway, the only surviving prelate, at the Restoration, of those removed at the famous, or rather infamous, Assembly of 1638. See *A Book of Scottish Pasquils, 1568-1715*, Edin. 1868, p. 25, *crown 8vo*. The Bishop, though a very old man upon the restoration of Episcopacy, was translated to the richer benefice of Orkney, which he held until his death in 1663.

from which it is evident that, before recommending the play to Crowne, the King had previously seen the performance of the adaptation by Sidserff—or St Serfe, as his name was spelt—and had not been satisfied with it:—*15th October 1667*. “My wife and I, and Willet to the Duke of York’s house, where, after long stay, the King and Duke of York came, and there saw the Coffee House, the most ridiculous, insipid play that ever I saw in my life, and glad we were that Betterton had no part in it.” It appears that Mrs Pepys suspected her husband of paying too much attention to Willet, and began to knag about it, a circumstance which would not tend to put the worthy Secretary in a proper humour for considering a performance, which was specially recommended by so competent a judge as the Earl of Dorset, in verses addressed to the author on its publication, in which he is styled Sir Thomas St Serfe, “whence we may gather that he had been honoured with a Knight Hood, though in the title page of his play he is called Thomas St Serfe, Gent.”\*

Encouraged by the King, to whom he had read his piece scene by scene, in so far as it had gone, he completed it, taking for its title “Sir Courtly Nice ; or, It cannot be,” but, alas ! for his hopes of gratifying the King, and obtaining the provision for life which had been promised him. The very morning of the last rehearsal of the play, his Majesty was seized with a fit, caused, as has been

\* Jones’ *Biographia Dramatica*, vol. ii., p. 624. The following is a correct copy of the title page:—*Tarugo’s Wiles, or the Coffee House. A Comedy as it was acted at his Highness’s the Duke of York’s Theater. Written by Thos. St. Serffe, Gent. London. Printed for Henry Herringman, at the Sign of the Anchor, on the lower-walk of the New-Exchange. 1668. 4to*

hinted, by some mysterious agency, which eventuated in his death in three days thereafter.

The comedy of "Sir Courtly Nice" was, however, produced some short time after the King's death, and was well received. It continued to be a stock piece at many theatres for upwards of a century.

Dennis, although he promises in his letter to give further particulars of Crowne on another occasion, does not appear to have done so. His subsequent career is therefore uncertain, as well as the period of his decease. It has been conjectured that his writings were his only means of support, for, after Sir Courtly Nice, he wrote other six plays, which were pretty generally successful. From Mr Coxeter's notes we learn that Crowne was alive in 1703, and, being then advanced in years, it is probable he did not thereafter long survive. Jacob tells us that he was buried in St Giles's-in-the-Fields.

The following are his Dramatic works :—

1. Juliana. A Tragi-Comedy . . . 1671
2. Charles VIII. of France . . . 1672
3. The Country Wit. Comedy . . . 1675
4. Andromache. Tragedy . . . 1675

This was merely a translation from Racine, which he edited for a friend.

5. Calisto. A Masque . . . 1675
6. City Politiques. Comedy . . . 1675
7. The Destruction of Jerusalem.  
Tragedy—2 parts . . . 1677
8. The Ambitious Statesman. Tragedy 1679
9. Henry the Sixth. Tragedy—2 parts 1681

The first part is called Henry the Sixth; or, the Misery of Civil War, under which latter title it was acted and printed in 1680.

10. Thyestes. Tragedy . . .	1681
11. Sir Courtly Nice. Comedy . . .	1685
12. Darius. Tragedy . . .	1688
13. The English Friar. Comedy . . .	1690
14. Regulus. Tragedy . . .	1694
15. The Married Beau. Comedy . . .	1694
16. Caligula. Tragedy . . .	1698
17. Justice Busy. A Comedy (not printed).	

In addition to these dramatic pieces, Crowne wrote:—

Pandion and Amphigenia ; or, the History of the Coy Lady of Thessalia. Adorned with Sculpture. London 1665, 8vo.

Dœneids ; or, the Noble Labours of the great Dean of Notre Dame in Paris, for erecting in his quire a throne for his glory, and the eclipsing the pride of an imperious usurping chanter. An heroic poem in four cantos, containing a true history, and shews the folly, foppery, luxury, laziness, pride, ambition, and contention of the Romish clergy, 1692, 4to. This is a burlesque poem partly translated from the *Lutrin* of N. Boileau Despréaux. It was subsequently reprinted by Dryden under the title of “The Church Scuffle,” in the third part of *Miscellany Poems*, p. 352, 1716, 12mo.

A Poem on the lamented death of our late gracious Sovereign, King Charles the II., of ever blessed memory. With a congratulation to the Happy succession of King James the II. London, printed for John Smith, bookseller in Russel Street, near Covent Garden, 1685, 4to.

In this “Poem” Charles is depicted, according to the adulation of the day, as possessing every



virtue under the sun, and as being greater than divinity itself.

Crowne also contributed a song or two, set to music by Henry Purcell, to the "Gentleman's Journal, or Monthly Miscellany," edited by Motteux, 1691-2.

Of Crowne and his merits as a dramatist, the "Biographia Dramatica" advances this opinion, of which our own is confirmatory:—"As a man, he seems to have possessed many amiable and social virtues, mingled with great vivacity and easiness of disposition. As a writer, his numerous works bear sufficient testimony of his merit. His chief excellence lay in comedy, yet his tragedies are far from contemptible. His plots are for the most part his own invention; his characters are in general strongly coloured and highly finished; and his dialogue lively and spirited, attentively diversified, and well adapted to the several speakers."

As a writer of Comedies, he is the superior of Dryden, who in no one instance has produced anything to be compared to *Sir Courtly Nice*.

Warton, in a note upon a passage in one of Pope's prologues to his *Satires* relative to the public starving Dryden when alive, and burying him munificently after his decease,\* gives an account of the Laureate's emoluments, so far as Tonson was concerned, and instances the receipt upon the publication of his *Fables* of two hundred and sixty-eight pounds, "for ten thousand verses, and to complete the full number of lines stipulated for, he gave the bookseller the *Epistle* to his cousin and the celebrated *Music Ode*." It cannot be said that this was an overpayment. It leads to a somewhat interesting disclosure: "Old Jacob used to say,

\* Bowles Pope, vol. iv., p. 47.

that Dryden was a little jealous of rivals. He would compliment Crowne when a play of his failed, but was very cold to him if he met with success. He used to say that Crowne had some genius, but then he added always that his father and Crowne's mother were very well acquainted."

If this anecdote is true, which it probably is, the explanation is not difficult. Born a poet, and conscious of the *divinus afflatus*, what pain Dryden must have endured at the indignity of having such a miserable poetaster as Elkanah Settle set up as a rival, and patronised by parties in power who preferred, or seemed to do so, such wretched tragedies as the Empress of Morocco, and the Illustrious Bassa to his All for Love and Don Sebastian, in both of which are passages worthy of the older dramatists. Nor could the insult in transferring Calisto to Crowne be pardoned. No doubt the latter, in his address to the reader, yields the palm to Dryden with a delicacy and propriety exceedingly to be commended, but still the insult by Rochester would not be forgotten, and when it is recollected that neither an ancient pedigree, a titled wife, nor noble relatives could supply the wants of a family or exclude the presence of poverty, we are surely entitled to overlook such ebullitions of temper as Old Jacob has been the means of preserving for the edification of posterity.

It has not been deemed essential to reprint Crowne's Dramatic pieces in the exact chronological order in which they were first presented to the public, or to include such as cannot properly be described as his own composition.

JAMES MAIDMENT.

W. H. LOGAN.

JULIANA.

JULIANA, or the Princess of Poland. A Tragi-Comedy.  
As it acted at his Royal Highness the Duke of York's  
Theatre. By J. Crowne, Gent. *Presto, e bene, di rado  
riesce bene.* Licenced Sept. 8, 1671. Roger L'Estrange.  
London, printed for Will. Cademan, at the Pope's Head, in  
the lower Walk in the New Exchange, and Will Birch, at  
the lower end of Cheapside. 1671.

In his dedication to the Earl of Orrery the author laments that his "first-born" had, in the absence of the Court, been left to the mercy of a common audience, "in which unguarded condition" it might well be expected to receive some wounds, and so it did—though much fewer than "I expected, yet such as it deserved";—admissions which shew that the drama had only been partially successful. It is not surprising that such had been its reception, for the plot is somewhat confused, and, without the explanations added to the names of the dramatis personæ, not very intelligible to spectators.

Although the events are represented as occurring at Warsaw, before the meeting of the Diet for election of a King, they have no foundation in reality, there never having been a Princess called Juliana, and no Duke of Curland, or Courland, bearing the Christian name of Ladislaus, who was elected King of Poland upon his marriage with the Princess of that kingdom. At no period in the history either of that country or of the Duchy of Curland was there a King or Duke called Ladislaus. The list of Polish monarchs, and Dukes of Courland, given in 1696 by Dr Connor\* in his interesting letters from Poland, have been carefully gone over to discover if any information could be procured relative either to the parties or incidents in this Tragicomedy, but without success.

Why a Duke of Courland was selected as the hero may have arisen from the fact that, in the early part of the reign of Charles II., the ruler of that Duchy, a fief of

\* "The History of Poland, in several Letters to Persons of Quality, giving an account of the ancient and present state of that Kingdom. London, 1696, 2 vols. 8vo." Published by the care and assistance of Mr Savage.

This must have been the "J. Savage" who is represented in the *Biographia Dramatica* as the "translator of *Celestina*." Fc. 8vo, 1707.

Poland, became known to the people of England from a contention in relation to the occupancy by the Dutch of the Island of Tobago, which had been discovered by James, the fourth Duke—a godson of James I. of England—and named after his Majesty. The Duke placed a colony there, and built a fort called James' Fort.

For a series of years the colony prospered, so much so that it attracted the notice of a rich Dutchman of the name of Lambson, who, getting permission to settle on a corner of the Island upon condition of paying a yearly tribute, took the opportunity of the imprisonment of the owner by the Swedes, to dispossess him of the Island, and refused, after his Highness had recovered his liberty, to restore it to him. After ineffectually endeavouring to induce Lambson and the States of Holland to give back what had been so unfairly taken from him, the Duke applied to Charles II. for assistance, and offered to hold the Island off the Crown of England. Accordingly, an agreement, dated 17th of November 1664, was entered into between Charles and the Duke, by which the former gave and granted "to the said Duke of Curland, his heirs, and successors, all and every that Island called Tobago, to be held and enjoyed under the King's protection."

Their High Mightinesses the States of Holland were by no means pleased with the interference of Charles in endeavouring to procure restoration of a colony so unwarrantably taken from the godson of his grandfather, and by various artifices contrived to hold possession, so that it was not until the year 1681, or about that time, that Duke James, by compulsion, got back his Island, which, during the occupation of the Dutch, had been held by them as convenient for the ready pillaging of their neighbours—its remote position and its accessible harbours rendering it a suitable place for depositing the spoil which they had obtained either by their own acts or through the pirates whom they patronized. At this date, the Amboyna massacres had not been forgotten in England, and the Dutch were still unpopular. Thus the name of this ill-used Prince would naturally find favour with the London citizens, and Crowne, alive to this impression, conferred the honours of Courland on the

hero of his drama as a means of drawing attention to it.

As a first production this drama is entitled to more credit than is accorded to it either in the *Biographia Dramatica*, or by Geneste in his history of the English stage. The plot is apparently original, and not taken from any of the Italian novelists, upon whom our old dramatists were accustomed so frequently to draw. No doubt the story is somewhat perplexing, and the marriage in the dark of the supposed Ladislaus to the Muscovite Princess Paulina rather improbable,—still, with judicious pruning and curtailment, Juliana might yet be converted into an attractive play—ininitely superior to the great mass of modern sensational dramas of ephemeral existence which appear for a season or two and then vanish and are seen no more.

The character of the landlord is admitted by Geneste to be an amusing one. He must have contributed materially to such success as attended the original representation.

But Paulina in her male costume is infinitely more calculated to please an audience than the Polish Princess. The interest of the piece rests with her rather than with Juliana; and her wild goose chase after an imaginary husband is more interesting than the bold defiance of the Cardinal by Juliana, or her grief for the supposed infidelity of Ladislaus.

The piece was well cast. Mrs Saunderson, better known subsequently as Mrs Betterton, a performer of great merit, acted the Princess of Poland, and Mrs Long, esteemed "a fine actress," was the representative of Paulina.\* She assumed the part of the Justice in Betterton's comedy of "The Woman made a Justice"—a play so successful as to be acted fourteen days running. She afterwards appeared as Mrs Brittle in "the Amorous Widow or the Wanton Wife," a character in which she was succeeded by Mrs Bracegirdle. In Lord Orrery's *Henry V.*, 1688, she took the character of the Queen of France. Geneste says the name of Mrs Long does not appear after 1673. Downes commends

\* See History of the English Stage. London, Curl, 1741, 8vo.

her greatly in Widow Rich, as well as in the characters above mentioned.

Mrs Shadwell is named as Cleora the Queen of Hungary's woman in Lord Orrery's tragedy of *Mustapha*, 1668. She must have been a vocalist, as, in her character of Joanna, the attendant of Paulina, she is discovered, upon the rising of the curtain, singing beside her mistress, who is sleeping under a tree.

Geneste says:—"Mrs Shadwell's name does not occur after the union of the two companies in 1682. She was certainly the wife of [Thomas] Shadwell the poet, and perhaps Mrs Williams before her marriage. The name of Mrs Williams stands to the parts of Leandra in the *Slighted Maid*, and Pontia in the *Stepmother* in 1663, after which we hear no more of her. Mrs Shadwell's name first appears in 1664." She survived her husband, who died suddenly in 1692 in the fifty-second year of his age at Chelsea, and was interred in the church there. In the *Apotheosis of Milton*, printed in the *Gentleman's Magazine*, vol. 8, p. 235, a singular picture of Shadwell's personal appearance will be found, which may be presumed to be correct, as many persons then alive must have seen him often.\* Mrs Shadwell was living in 1693, as she dedicated to Queen Mary her husband's posthumous comedy of the *Volunteers*, or the *Stock-jobbers*. The late Sir Launcelot Shadwell, the vice-Chancellor, is understood to have been a descendant of the Dramatist.

Of the male performers, the important part of the Jesuitical Cardinal was assigned to Joseph Harris, originally a seal cutter, a calling he abandoned for the stage where he met with great success. Pepys was a great friend of his, and makes mention of his agreeable society. His portrait was painted as Henry V. by Hales, and the Secretary of the Admiralty saw it in his studio but "did not think the picture near so good as any yet he has made for me." This was not Shakespeare's Henry V., but a rhyming tragedy by the Earl of Orrery, first published by Herringham in folio at London 1668, with the tragedy of *Mustapha* by the same noble Earl, in which Harris is entered amongst the *Dramatis*

\* See D'Avenant's *Dramatic Works*, vol. i. p. liv., Prefatory Memoir. Edinburgh, Paterson, 1872.



Personæ as Mustapha, the son of Solyman the magnificent. He was so successful in the Cardinal Wolsey of Shakespeare that a mezzotint engraving was taken of him in the character—now of extra-rarity—but of which an impression is preserved in the Pepysian Library at Cambridge.

In 1793 a print of him was published, probably from the painting by Hales just mentioned, then in possession of Horace Walpole at Strawberry Hill—but whither it has gone since the dispersion of the treasures, once there preserved, has not been ascertained.

Of Betterton, the representative of Ladislaus, so much is known that, respecting his extraordinary talents as a performer, it is unnecessary to say more than that he has never been excelled either as an actor on the stage, or as a gentleman off it.\*

“Among the many fine players of this age,” it is remarked in “Betterton’s History of the English Stage,” “Mr Sandford must be remembered, and sorry we are that we can obtain no other notices of him than what we find among the *Dramatis Personæ* prefixed to the plays in which he acted.” Sandford excelled “in such characters as Creon, Malignii, Iago, and Machiavel.”† Necessity more than choice forced him into this line of acting, his stature being low and his person crooked. Cibber “had often lamented that Sandford’s masterly performance was not rewarded with that applause which inferior actors met with, merely because they stood in more amiable characters.” This gentleman’s name appears in the list of *Dramatis Personæ* appended to the present play, set against two characters, “Count Palatines of the Cardinal’s faction.” Which of the two he performed is not apparent, but, from the fact of both of them being on the stage at the same time, it is evident he did not “double” the parts, as one might be induced to think.

Young, the Demetrius of the piece, took the part of the Cardinal of Veradium in Lord Orrery’s *Mustapha*, and the Dauphine in his Lordship’s *Henry V.* Of his history or his histrionic merits the writers on the stage have thrown no light.

\* See D’Avenant. *Life*, lviii., lxviii., *et seq.*

† Geneste, vol. i. p. 493.

William Smith, who played the part of Sharnosky the friend of Ladislaus, was a barrister of Gray's Inn. After Sir William Davenant's decease he became a partner in the Duke's Theatre, and, as such, appears as a party to a memorandum of agreement between Dr Charles Davenant, the eldest son of Sir William, Thomas Betterton and himself, on the one part ; and Charles Hart and Edward Kynaston, players of eminence, on the other, dated 14th October 1681. The document was reprinted from the life of Betterton, by Geneste, in his useful and generally accurate " Account of the English Stage from the period of the Restoration in 1660 to 1830." Smith performed Zanger in Mustapha, and the Duke of Burgundy in Orrery's Henry V.

That facetious personage, the Landlord of the inn, on whose clever acting so much depended, was allotted to Mr Angel, who originally played female parts, but subsequently resumed his male habiliments, and became a popular performer. His name does not appear after 1673. These lines, in which he is mentioned, occur in the Prologue to the Amorous Prince, by Mrs Behn :—

" Now for the rest,  
Who swear they'd rather hear a smutty jest  
Spoken by Nokes or Angel, than a scene  
Of the admired and well-penned Catiline."

Angel's name is among the *Dramatis Personæ* in Mustapha, where he is set down for Viche (a Hungarian Lord), and in Henry the Fifth he represents the Earl of Warwick. Both characters are short.

Crowne was self-interestedly judicious in his selection of a patron who had the means and power to benefit him. Roger Boyle, the fifth son of Richard, usually known as " the great Earl of Cork," obtained the Irish Barony of Broghill when only seven years of age. He was educated at the University of Dublin, where he distinguished himself as a man of genius and ability. During the Rebellion he was entrusted with the defence of his father's castle of Lismore, where he behaved with the courage and sagacity of a veteran soldier. After the murder of Charles, he was inclined to leave his native land, but was induced by Cromwell to remain, who not

only received him with kindness, but took him into his confidence, and placed implicit reliance on his fidelity and sincerity. The Protector had a good knowledge of mankind, and was no doubt much influenced by the gallant and honourable conduct of Lord Broghill when espousing the cause of the Crown against the Roundheads. It has been said that Broghill suggested to Cromwell a marriage between one of his daughters and the exiled monarch, which was met with this answer,—that it was not possible Charles could forgive the death of his father, and, if he could, he was unworthy of his daughter. After the death of Cromwell he continued firm to the interests of his son, whose gentle disposition was unable to contend with the ambitious republicans around him. When Richard abandoned his high office, Broghill saw that the restoration of the exiled family was the only way to save his country from a new civil war and years of anarchy and bloodshed. He then exerted himself to effect Charles' return, and, upon the consequent restoration of a monarchical government, he was created Earl of Orrery.

Walpole, in his character of this noble Lord observes, "He was a man who never made a bad figure but as an author. As a soldier, his bravery was distinguished, his stratagems remarkable. As a statesman, it is sufficient to say that, he had the confidence of Cromwell. As a man, he was grateful and would have supported the son of his friend. Like Cicero and Richelieu, he could not be content without being a poet."

A complete catalogue of the works of Lord Orrery is given in the last edition of Walpole's royal and noble Authors, by Thomas Park, Esq., F.S.A. His plays, with the exception of a comedy called *Mr Anthony*, ascribed to him, were collected in two volumes, 8vo, 1739. A reprint of the omitted drama was published by T. Wilkins at the end of the last century, London, 1794, 8vo. Lord Orrery died on the 18th of October 1679.

In Lawes' "*Ayres and Dialogues*," 1663, the following song by his Lordship occurs:—

## THE EXCELLENCY OF WINE.

'Tis wine that inspires,  
 And quencheth Love's fires,  
 Teaches fools how to govern a State.  
 Maids ne'er did approve it,  
 Because those that love it  
 Despise and laugh at their hate.

The drinker of beer  
 Did ne'er yet appear  
 In matters of any great weight.  
 'Tis he whose design  
 Is quicken'd by wine,  
 That raises all wit to its height.

We then should it prize,  
 For never black eyes  
 Made wounds that good wine could not heal.  
 Who then doth refuse  
 To drink of the juice,  
 Is a foe to our good commonweal.

Cromwell loved music, of which fact there is good evidence, and had no dislike to wine, as his enemies say. Might not Lord Broghill have composed this spirited song for the gratification of the Protector?

Evelyn mentions in his diary, that he saw *Mustapha* performed on the 6th of March 1665-6—but gives no opinion of its merits in his entry of that date, but the next time he witnessed its representation he remarks that it was "exceedingly well written." This was on the evening of the 18th October—there having been on the 16th of the same month a general fast on account of the great fire—the war—and the plague. The entry is so very striking,\* that we cannot refrain from bringing it under the notice of our readers. "This night was acted my Lord Broghill's tragedy called *Mustapha* before their Majesties at Court, at which I was present, very seldom going to the public theatres for many reasons now, as they were abused to an atheistical liberty, foul and undecent women

\* Evelyn's Diary. Lond. 1850, vol. ii. p. 18.

now, and never till now, permitted to appear and act, who inflaming several young noblemen and gallants became their misses and to some their wives; witness the Earl of Oxford, Sir R. Howard, Prince Rupert, the Earl of Dorset, and another greater person than any of them, who fell into their snares to the reproach of their noble families, and ruin of both body and soul. I was invited by my Lord Chamberlain to see this tragedy, exceedingly well written, though in my mind I did not approve of any such pastime in a time of such judgments and calamities." To explain Evelyn's statement respecting the actresses of the time:—Peg Hughes became the mistress of Prince Rupert, by whom he had a daughter christened Ruperta. The Prince died on the 29th of November 1682, having, two days before, executed a settlement, by which he amply provided for "Mrs Margaret Hewes" and his and her daughter Ruperta, appointing the Earl of Craven their trustee. The young lady became the wife of Emanuel Scrope Howe, Esquire; from them descended Sir George Bromley of East Stoke, Nottingham, Baronet, who in 1787 published a volume of Original Royal Letters which had come into his possession in right of Ruperta, with a very good engraving of the lady and her husband, Prince Rupert and the Queen of Bohemia, from original paintings,—with a plate of autograph and seals. Ruperta, judging from the engraving, must have been a very beautiful woman.

Dorset, for a consideration, was so obliging as to hand over Nell Gwyn to the King, who, by her, founded the Ducal house of St Albans.

Moll Davis attracted the notice of Charles by singing the ballad of "my Lodging is on the cold ground."\*

\* It is said that being a very obliging person she successfully negotiated with Lord Buckhurst (Dorset) for a transfer of Nell Gwyn to the King, upon Charles paying the expenses his Lordship had been put to by her whilst under his protection, besides creating him Earl of Middlesex. Pepys has this characteristic anecdote of Nell. Becky Marshall, a well-known actress, falling out with her, called her Lord Buckhurst's mistress. Nell's reply is excellent, "I am but one man's mistress though I was brought up in a brothel to fill strong water to the gentlemen, and you are mistress to four though a Presbyterian's praying daughter."—Vol. iv., p. 246. By Moll Davis

Aubrey, Earl of Oxford, the last of the historical race of De Vere, with whom the title became extinct in 1702, deluded by a false marriage Elizabeth Davenport, a virtuous young actress. She had obtained great popularity for her performance of Roxalana. Evelyn's Note which follows is not exactly correct—"9th January 1661-2, I saw acted the third part of the siege of Rhodes. In this acted the fair and famous comedian called Roxalana from the part she performed,—and I think it was the last. She being taken to be the Earl of Oxford's miss—as at this time they began to call lewd women. It was in recitative music." The Lady was deceived by Lord Oxford, who had attired one of his servants as a clergyman and induced him to perform the marriage ceremony. When the cheat was discovered, Charles II., by no means very fastidious himself, was exceedingly irate, and compelled Oxford to settle upon the lady an annual income of £300 per annum. She had a sister, who, after she left the stage, was an unsuccessful performer of Roxalana—according to Pepys.

Mrs Uphill the actress was the lady patronized by Sir Robert Howard, the author of the once popular Comedy of the Committee. He afterwards married her.

Lord Orrery's poetical merits have been unjustly underrated by Walpole. The chief defect of his *Mustapha* is its having been written in verse, which, however well adapted for French Tragedy, never became popular in this country. Even Dryden's Plays, when written in

Charles had a daughter Mary Tudor, who, becoming the wife of Francis Ratcliffe, was the means of having the Earldom of Derwentwater conferred upon her husband by her uncle James II. in 1687. Their grandsons James and Charles suffered for rising against government in 1715 and 1746. The latter married Charlotte Livingstone, in her own right Countess of Newburgh, by whom he had issue. She obtained £150 per annum from Government, and died in August 1755. She was succeeded by their son James in the Scottish Earldom; he died 3d January 1786 leaving an only son, who died in 1814 without issue, thus the male representation of the Earls of Derwentwater failed. By this failure her Highness Cecilia, Princess Giustiniani, as heiress of Charles Ratcliffe, the great grandson of Charles II. and Mary Davis, and who married Charlotte, Countess of Newburgh, was adjudged to have right to that Peerage on the 30th July 1858.

rhyme, did not suit the taste of the public. Orrery seems to have been more successful, for his tragedy, from its frequent repetitions, must have proved attractive, and excepting for the unceasing jingle, contains passages of considerable power. Evelyn, although no great patron of the stage, not unfrequently visited the Theatre, and as previously mentioned had a very favourable opinion of *Mustapha*. The drinking song we have ventured to quote is a fair specimen of Orrery's lyrical powers, and is equal, if not superior, to most of the convivial songs of the reign of Charles the Second.

The character of the Earl, as depicted by Crowne in his *Dedication*, is in all the essentials substantially correct.

His lordship's eldest son and successor, Roger, did not long survive his father. He died 29th March 1682,\* leaving his son Lionel a minor. In a letter 25th October 1690, from Mr Henry Bemde to Evelyn, he informs him that the "Duke of Berwick, with 1500 horse, was upon the march with a design to relieve it [Kinsale], but Lieutenant-General Ginkel† having notice, had like to have been in the rear of them with 3000 horse, and 1000 dragoons, but of this they had notice, and did return to Limerick, burning many villages, and the Lord Orrery's house, which cost but lately £40,000. The building was the noblest palace in Ireland. The Duke of Berwick sent twice to Maxwell not to fire it, but could not prevail." Lodge says that the Duke after dining there ordered the castle to be set on fire. But the above extract shows it was burnt against, and not by, the order of his Grace.

The honours of Orrery are now merged in that of Cork, the elder branch of the Boyles having failed in the male line.

\* Lodge's *Peerage of Ireland*, Lon. 1789, vol. i. p. 193.

† Created Earl of Athlone by William and Mary, 4th of March 1691-2. He had a grant of the forfeited estates of Limerick from William, but Parliament revoking the grant, the Earl returned to Holland where his descendants continued to reside, until his great grandson was deprived of his estates by the French in 1793. He came to Ireland and took his seat in the Irish House of Lords, 10th March 1795. Subsequently the De Ginkel family returned to the continent, and the *Peerage* came to an end in 1844 upon the death of George Godart Henry, the ninth Earl.





TO

THE RIGHT HONOURABLE

ROGER, EARL OF ORRERY, &c.\*

MY LORD,—What hath introduced the custom, I cannot tell, whether the extraordinary favour and indulgence that dramatic poetry hath found amongst persons of the greatest wit and honour; or the over-much confidence of those of our scribbling tribe, who are willing to assume to ourselves the utmost liberty any will give us, or we can with any modesty pretend to: but so it is, that of late, nothing of this kind, though never so considerable, appears in public, without some great and illustrious name fixt before it; like a gigantic statue at the portal of some trifling building. Whether they design by it, that the mighty name to whom their little follies are consecrated, should, like the relics of saints, work miracles on the unbelieving critics of our age, make them distrust their own understandings, and have an implicit faith in every little priest of Apollo, I cannot resolve; but since it is grown a custom, I shall not be so much a fanatick as not to conform to it; or rather shall approve myself one, in conforming to a custom against my judgment, for interest sake. None of my fraternity ever having more occasion to creep under the shelter of some noble patronage than myself. For first, my Lord, this unworthy poem, which I humbly prostrate here at your Lordship's feet, was the off-spring of many confused, raw, indigested, and immature thoughts, pen'd in a crowd, and hurry of business and travel; interrupted and disorder'd by many importunate, not to say insolent affairs, of a quite different nature, and lastly, the first-born of this kind that my thoughts ever laboured with to perfection. And though I will not

\* In the old quarto the Earl is called in the dedication "of Orrery."

undertake here to reflect anything upon elder brothers, whose usual misfortune is, if the observation of some be true, not to inherit all the wit, as well as all the estate, but leave that as a thread-bare portion to the cadels;\* yet I will be bold to affirm it true in these matters ; and I think the experience of all that ever attempted anything in this kind, will second me. The first-born of some most florid, and after most successful wits, having been so rude and unshapen, as that they have been kept like witless elder brothers, out of company, for fear of shaming their parents. And though others have been more fortunate in their early productions, yet few but have had those slips from their prune, which their riper thoughts either were, or at least had reason to be ashamed of. And now, my Lord, I have told you the faults of this Play, give me leave also to tell you the misfortunes of it, for those two commonly go together. It had the misfortune to be brought into the world in a time, when the dog-star was near his reign, and my judges sat in a hot bath, rather than a theatre, and were doubly persecuted by the heat of the weather, and the impertinence of the poet ; and which was the worst mishap, when the most candid, as well as the most illustrious Judges, I mean the Court, were absent, and, excepting the presence of some great and noble persons, this unhappy Poem left, for the most part, to the mercy of a common audience ; in which unguarded condition it might well expect to receive some wounds, and so it did ; though much fewer than either I expected, yet such as it deserved ; whether it will survive or no, I know not, nor am concerned at ; if it will not, then it gives me good occasion to apologise for this dedication, and to tell your Lordship, that it receiving its first life and being in the world from your Lordship's favour, and now dying in the corporeal part of it, I mean the action, the spiritual and surviving part of it, ought like its parent, the soul, to return to him that gave it. And if I may have leave from our rigid religionists, to prosecute the metaphor, as in that abstracted state the soul is infinitely more happy than in any it could attain to, whilst immersed in flesh and blood ; so, my Lord, to have any the least residence in

\* Cadets ?

your Lordship's thoughts, will be a state of more felicity and honour, than any this Poem, whilst embodied in action, could arrive to by the private or general applause of the wits of the world. But now I am fallen upon the consideration of your Lordship, I am plunged, methinks, into a vast ocean, where I have nothing to determinate my sight, but a bright and serene sky full of light, at a vast distance from me, and as vast a height above me, and no shore but that from whence I came, and to which I must retire again, to take a safe and pleasant prospect of that which I can neither fathom nor describe. It is, indeed, the common practice of dedications, to stuff their epistles full of panegyricks, not perhaps so much to describe their patrons, who sometimes are as obscure as themselves, as to shew their own skill in writing characters and essays. But the case is not the same with me; and what may be tolerable enough with them, would be absurd in me, and I should fall into the impertinence of those that would write large encomiums on the sun, who certainly commends himself to us by his own light and influence, much better than any man can do by his wit. Not to say anything, my Lord, of the soldier, and statesman in you, which have rendered you both known and famous to all the valiant and politic part of mankind; that of your poetry is a large theme, in which, perhaps, I could expatiate with more success than on any of the former; yet I shall not dare to do it for want of art; and if I could make your Lordship's height, I should but discover the vast distance I am situate in from so bright an orb; as navigators that take the height of the sun, only to find what degree of latitude themselves are in. If there be any part of the world so obscure as not to have heard your Lordship's fame in that, as well as other respects, I shall refer them to a character of your Lordship; not to the praises and applauses of the world in general, nor the panegyricks of lesser pens, which have always waited on the triumphs of your's, as the common soldiers in the Roman triumphs did on their generals, but to the incomparable issues of your own thoughts, wherein they will see not only a character of your Lordship, but of the present improv'd genius of England, which, by the assistance of your

Lordship, and many sublime wits in other arts, begins to be as famous in arts, as formerly it was in arms ; witness those new academies and societies erected amongst us for Philosophical commerce, and the improvement of language, wit, and arts ; commodities which forreign virtuosoes would have engrossed to themselves, and till of late denied to be the native growth of this, now in all respects, most happy, and most fertile Island. It is from your Lordship's pen, that Solymán may be truly stiled Magnificent, and you have made him succeed to the civility and gallantry of the Greeks, as well as to their Empire ; nor was Mustapha ever so much the hopes of his barbarous nation, as in his image and the generous character you have given him, he is the delight of England, who weep the fate, not of Mustapha, but of murder'd virtue. And, indeed, what pen but your Lordship's could have refined and softened a story so barbarous, and made a people so remote from friendship, honour, and religion, walk disguised in the highest characters of them all ? It is your Lordship's pen that hath assisted Henry the fifth in a second conquest of France, and in the noblest characters of valour, love, and friendship, hath made the English wit and language as triumphant as their arms : nor could a story acted with so much glory and success, be attempted by any pen beneath your Lordship's. In fine, it is your Lordship that hath charmed up the ghosts of many noble heroes, who otherwise would have lain unlamented in their tombs ; and they have walked on the stage in brighter shapes than ever they lived, and have been conducted to their fates, with more sorrow of the spectators than perhaps they had when they died. And all this your Lordship hath done, not in the pleasure of shade, ease, and retirement, and with the advantages and assistances that meaner spirits are forced to make use of for their compositions ; but they are only the sallies of your pen, and that during the uneasy intervals which pain sometimes borrows from State affairs ; and what a fit of the gout snatches from the use and benefit, your Lordship takes care to employ to the delight and pleasure of the world ; and if your Lordship can do all this, upon the rack of pain, and with some glances of

your thoughts, whil'st the rest like scattered rays of light, are dispersed on various objects ; what would you do with all the freedom and ease of other men, and with the united force of your soul ? But, I am sinking again out of my depth, and must retreat once more to that shore from whence I am insensibly wandering ; I mean, my Lord, to the consideration of myself, and of this worthless present which I make to your Lordship. Which, my Lord, I cannot but look with much contempt upon, as being conscious to myself in what haste and confusion it was composed, and of what *ex-tempore* thoughts the greatest part of it consists. Nor should I have presumed to have usher'd it into the world, under so great a patronage, had not I first obtained your leave. And now I hope, your Lordship, that at the hearing of it whil'st it was in loose sheets was pleased to forgive the faults of the poem, will now in this address pardon those of the author, whose chief design is not to gain the name of poet, author, wit, or critic, but that of

My Lord,

Your Lordship's most humble

and most obedient Servant,

JOHN CROWNE.

Oct. 4, 1671.

THE NAMES OF THE PERSONS.

CARDINAL, Governor of Poland, *ex officio*, during the Interregnum. } MR. HARRIS.

LADISLAUS, *Duke of Cur-*  
*land, a Sovereign Prince, Fæda-*  
*tory to the Crown of Poland, oft*  
*General of their Armies, con-*  
*tracted to Juliana in her father's*  
*life-time ; and in an expedition*  
*against the Muscovite was taken*  
*prisoner, and carried to Moscov.*

MR. BETTERTON.

DEMETRIUS, a young Prince  
of the Imperial house of Mus-  
covy, in love with Paulina, and  
privately married to her by  
deceit, she supposing him the  
Duke.

MR. YOUNG.

SHARNOFSKY, a Count Pa-  
latine, friend to the Duke. } MR. SMITH.

OSSOLINSKY, *Lord Grand* }  
*Marshal of Poland, and of the* } MR. BAMFIELD.  
*Cardinal's faction.* }

CASSONOFSKY, *Count Pala-*  
LUBOMIRSKY, *tines of the*  
*Cardinal's*  
*faction.* } MR. SANDFORD.

COLIMSKY, a Count Palatine,  
friend to Sharnofsky, and of  
the Princess's faction. } MR. NORRIS.

LANDLORD of the house in }  
*Warsaw, where the Duke lay* } MR. ANGEL.  
*concealed.*

THEODORE, *servant to the* } MR. METBURN.  
*Duke.*

ALEXEY, <i>A Russian Lord</i> <i>that assists and accompanies</i> <i>Paulina in her flight.</i>	} MR. CROSBY.
BATTISTA, [ <i>Servant</i> ] to Demetrius.	} MR. WESTWOOD.
JULIANA, <i>Daughter of the</i> <i>deceased King of Poland, in</i> <i>love with the Duke of Curland,</i> <i>and contracted to him before</i> <i>her Father's death.</i>	} MRS. BETTERTON.
PAULINA, <i>Daughter of the</i> <i>great Czar of Muscovy, in love</i> <i>with the Duke ; and, upon a</i> <i>supposed marriage with him,</i> <i>assists him in his escape, and</i> <i>pursues him to Poland, in the</i> <i>habit of a man.</i>	} MRS. LONG.
JOANNA, <i>Maid of Honour to</i> <i>Paulina.</i>	} MRS. SHADWELL.
FRANCISCA, } EMILIA, } <i>Maids of Honour to Juliana.</i>	
SOLDIERS, SERVANTS, GUARDS, &c.	

THE SCENE :

*Warsaw in Poland, at the meeting of the Ban, and*  
*Arrier Ban, arm'd in the field for the Election*  
*of a King.*

## THE PROLOGUE.

You judges, critics, wits, and poets too,  
And whatsoever titles are your due;  
As pretty features, each in proper place,  
Put altogether make a pretty face,  
So you good wits, and you that would be so,  
You all together make a pretty show;  
And when you thus in general council sit,  
You are the body politic of wit:  
Unto you all our poet bids me say,  
Good faith! you're kindly welcome to his play.  
'Tis a plain compliment, to speak the truth,  
But you must know he is a modest youth;  
Like country gallant just, whom courtier brings  
To see fine dainty Miss—who plays and sings;  
Approaching to'r, poor gallant falls a mumping,  
Scraping o' legs, and feign he would say something;  
And round about the room he flings and skips,  
Whil'st tongue lies still i'th' scabbard of his lips.  
Just so our poet usher'd to the door,  
To court coy wits he'd never seen before,  
Wits that have all the sparkish gallants known,  
And tried th' abilities of all the town;  
Poor bashful poet, faith, h'ad got his play  
Under his arm, and had run quite away,  
Had not we promis'd him to use our skill  
And in'trest we've to gain him your good will:  
Then, faith, for once, since he's so eager for't,  
Seem kind and coming, though it be for sport;  
Then like some cully on his wedding night,  
Thinking his bride lies ravisht with delight,  
Bestirs his simple self whil'st she lies still,  
Laughs at the fool, and lets him work his will.  
So will our poet to't, and work his brain  
To try to entertain you once again;  
And if he mends, you that delight to range  
With every youth, may use him then for change;  
If not, e'en huff the fool, and give him o'er,  
Then he perhaps will trouble you no more.



JULIANA;  
OR, THE PRINCESS OF POLAND.

---

ACT THE FIRST.

*The Scene a GROVE and GARDENS.*

PAULINA *sleeping under a tree*, JOANNA *sitting by  
and singing.*

THE SONG.

Lo, behind a scene of seas,  
Under a canopy of trees,  
The fair new golden world was laid,  
Sleeping like a naked maid,  
Till alas! she was betray'd :  
In such shades Urania lay,  
Till love discover'd out a way :  
And now she cries, "some power above,  
Save me from this tyrant love !"

Her poor heart had no defence,  
But its maiden innocence ;  
In each sweet retiring eye,  
You might easily descry  
Troops of yielding beauties fly,  
Leaving rare unguarded treasure  
To the conqueror's will and pleasure ;  
And now she cries,—&c.

Now and then a straggling frown,  
Through the shades skipt up and down ;

Shooting such a piercing dart,  
 As would make the tyrant smart,  
 And preserve her lips, and heart.  
 But, alas ! her Empire's gone,  
 Thrones and temples all undone :  
 And now she cries,—&c.

Charm aloft the stormy winds,  
 That may keep the golden mines,  
 And let Spaniard love be tore  
 On some cruel rocky shore,  
 Where he'll put to sea no more ;  
 Lest poor conquer'd beauty cry,  
 Oh ! I'm wounded ! oh ! I die !  
 And there is no power above  
 Saves me from this tyrant love.

*Jo.* Oh ! cursed Duke ! Africa ne'er bred  
 A monster like thee, to forsake my Princess  
 After th' a'dst married her, and thus entic'd her  
 From all the glories of her father's court,  
 To follow thee, vanquisht, wandering exile ;  
 Unhappy victory, that brought thee captive  
 To Muscovy, and more unhappy she  
 To sacrifice her heart, her life, her honour,  
 To one so false. But I shall wake her, see !  
 She starts !——

Her soul is walking in a grove of dreams,  
 And there some mournful vision entertains  
 Her sad despairing thoughts. See ! see ! a ponyard ;  
 How came she by that fatal instrument ?  
 She stabs at something : oh ! she makes me tremble :  
 I'll snatch it from her !

*Paul.* Oh ! ungrateful man !  
 And dost thou then deride at my misfortunes ?  
 Is this the recompense of my too fond  
 Unfortunate love ? die in thy mistress' arms !  
 Bleed ! fall ! Ha ! gone ! whither ? where am I ?

Was it a dream ?

*Jo.* She's had some frightful dream

I see.

*Paul.* Joanna, did nothing pass that way ?

Yes, sure there did ; 'twas Curland and his mistress !

They embrac't, and smiled at me, and then they  
vanisht ;

See ! there he stands all wrapt in white, that, that !

*Jo.* Oh ! the good heavens, she is grown dis-  
traught.

Madam, what is't you see ?

*Paul.* Look there ! there !

Is not that he, that tall and shining thing ?

He's dead, and I have wrongfully accused him.

*Jo.* That ! that's the moonshine, nothing else  
indeed,

A stream of light that glances through the trees.

*Paul.* See, now it vanishes !

*Jo.* And now a cloud

Covers the moon ; it is no more. Come, Madam,

The dewy vapours of the night are cold ;

The shade is melancholy, and the air unwholesome ;

Pray to your chamber, Madam.

*Paul.* Ah ! never, never

Was any so unfortunate as I.

[*weeps.*]

What shall I do ? and whither shall I go ?

*Jo.* Oh ! do not weep thus, you will break my  
heart ;

I hope the Duke will prove a man of honour yet ;

You do not know what accidents have happened.

*Paul.* No, no, he's hid in his fair princess' arms :

But, perjurd man, I'll chase thee from thy bowers

Of love. I'll steep thy joys in blood. Thy heart

I'll stab

Until the poisonous serpentine dew

Drops weeping at my feet.

Ah me ! unfortunate, what shall I do ?

[*weeps.*]

*Enter ALEXEY running.*

*Jo.* Poor lady——

*Alex.* Madam ;

*Jo.* Who's that ?

*Alex.* 'Tis I ! the Princess—is she there ?

*Jo.* The Princess, blunderheaded old soldier !  
Thou wilt betray us.

*Paul.* Who, Count Alexey ?

*Alex.* Oh ! Madam, I'm out of breath with  
running ;

The Duke's come !

*Paul.* What is't thou say'st ? the Duke !

*Alex.* Madam, for certain he was seen, this  
evening,

To fling a letter in Count Sharnofsky's coach,  
And upon this the troops are all alarmed ;  
The Cardinal sits close in his cabal.

Orders are issued out to secure his friends,  
Chiefly, Count Sharnofsky, and the Princess ;  
The guards are drawing up about the palace :  
In the interim, five thousand crowns are proffer'd  
To any one that will discover him.

*Paul.* Did I not say that I should hear some  
news ?

I thought my dream was a forerunner of him.  
This news congeals my blood. What shall we do ?

*Jo.* Had we not best go in ?

*Alex.* No, no, the guards

Are searching every house, and we being strangers  
Perhaps may meet with incivility.

*Enter GUARDS with lights, and drawn swords,  
followed by LANDLORD.*

Hark, they're i'th' house already ! see, they come  
To search the gardens. Madam, take no notice.

*Guar.* Come, sir, now we must catechise your  
garden.

*Land.* Ay, ay, do sir, my garden's a good boy, he can say his catechise.

*Guar.* Nay, ben't so jocular, sir : we have power To carry you before the Cardinal if we please.

*Land.* Carry me and my house too afore the Cardinal if you please, sir ; set us but here again where you found us, and I am contented.

*Guar.* Here are people ! who are you, sir ? [*To Paul.*

*Paul.* A stranger, sir.

*Guar.* A stranger, sir ; what stranger, sir ?

*Paul.* A Russian, sir ! a pristaffe's son of Arch-angelo.

*Guar.* Your name, sir !

*Paul.* Basiliwich.

*Jo.* I see, my Princess hath a quick invention.

*Guar.* And who are these ?

*Paul.* My servants, sir.

*Guar.* 'Tis well ! keep in your lodgings, sir ; there must be account given of you. Come to the next house. [*Ex. Guards.*

*Land.* Go, and a good riddance on you. Here's a pudder, ho ! see if none of my cups, or silver spoons be missing.

*Paul.* Now all's over, I'll retire to my chamber. Revenge appears to me in shapes so horrid, It frights my soul. Call for a light !

*Jo.* A light for my master's Landlord !

*Land.* Ho, there ! a light for the gentleman !

[*Ex. Paul, Jo., Alex.*

Well, how bravely were I made now, could I but light upon the Duke ! five thousand crowns ! that is to say, five times ten hundred crowns ! most monstrous, prodigious, gigantique, pedantique, unarithmetical sum ; why, this would make me a Duke. Well, I'll go to a conjurer to find him ; but hold then, the rogue will find him for himself.

But then I'll make him believe I am a conjurer as well as himself, and make him be glad to go half shares. But hark ! I hear talking.

*Enter DEMETRIUS and BATTISTA, a porter with a cloakbag.*

*Dem.* Never was any thing so fortunate,  
To hear of him just at my arrival.  
I'll into the town and search for him immediately.

*Bat.* Hold, my lord, are ye mad ? whither do you go ?

To rush into a town throng'd with arm'd men  
So late at night, and all the guards about,  
And you a stranger too ? Come sir, 'tis time  
We rather went somewhere to seek a lodging :  
All inns and public houses are taken up,  
And for ought I see we're like to lie i' th' streets  
To-night.

*Dem.* I care not where I lie,  
For I cannot rest in body or in soul,  
Until I find this most ungrateful Duke.

*Land.* What do these people babbling in my garden

All this while, and say never a word to me ?  
This 'tis to let it lye unfenc'd.

*Dem.* Look, I see a man !

And I am got into a garden here : Who's there ?

*Land.* Nay, who's there, an' you go to that ?  
Here's one that hath authority to be here.

*Bat.* The master of the house I do perceive,  
And by his tone a kind of letter of lodgings ;  
I'll ask the question.

Sir, we are strangers, newly come to town,  
Could you afford us any room in your house ?

*Land.* I cannot tell, sir, whether I can or no ;  
According as I like you. Bring a light, here !

*Dem.* Nay then w'are well enough. Take up my rooms,

Ne'er stand agreeing with him, give him twenty  
Thirty, forty, a hundred crowns a week,  
What he hath a mind to.

I'll into town—I grow impatient. [*Exit.*

*Bat.* Oh! heavens, sir, whither do you go  
To rush in armed crowds so late, a stranger?  
Curse on all rashness, I must follow him,  
For fear some mischief happens to him.  
Landlord, look to the things! provide our rooms!  
We'll return within this half hour, or never.

*Land.* Ha! gone and left their cloak-bags with me;  
What kind of fellows are these? some high-way men  
I know by their haste;  
But sure I'm in a dream; is this a cloak-bag?  
Let's see what weather 'tis; it doth not rain cloak-  
bags!

Come I'll go see what's in it. A light there!

*Enter a SERVANT with a candle.*

*Ser.* Here, sir:—

*Land.* Nay here, sir.

Here's a cloakbag dropt i' my mouth:  
Come let's see the entrails of this beast.  
A rich chesticore \* with diamond buttons;  
Enough, enough, I'm satisfied  
These are stolen goods as sure as I am here.  
And now what shall I do with this cloakbag?  
Shall I keep the cloakbag? or shall I cry the  
cloakbag? or shall I sell the cloakbag? nay, then  
I may chance to stretch for the cloakbag; so I may  
if I should keep the cloakbag, if the right owner  
should come with an officer, and find the cloakbag;  
why then the devil take the cloakbag, for never  
was any one so plagued with a cloakbag. Well, if

\* Waistcoat.

nobody comes to claim the cloakbag, I'll sell the cloakbag, buy land, and marry a lady with the cloakbag, and then be dub'd a knight of the order of the cloakbag. [*Ex.*

*Enter LADISLAUS and THEODORE.*

*The Scene continues.*

*Lad.* Ungrateful men ! and do they thus reward me,  
For all the blood I've shed in their defence ?  
To set my head to sale,  
That head which once these flatt'ring Poles would cry  
Their state could live no more without than I.

*The.* I wish your highness had not flung that letter,  
It seems you were discover'd—I'm amaz'd  
Which way.

*Lad.* Sharnofsky hath betrayed me !  
Thus had he done had I expos'd my person  
Instead of a trifling paper, or had sent thee,  
He would have wrackt thee to discover me.

*The.* But I'd have been torn limb from limb first.

*Lad.* I doubt not thy fidelity, good Theodore ;  
I've ever found thee generous and faithful ;  
More generous than those, whose birth and  
grandeur

Obliges them to higher pretence of honour.  
Good heavens, what's this world ! I should have  
sooner

Suspected angels than the Count or Princess.

*The.* Good sir, do not discompose your soul  
With these suspicions of your noble friends  
Till you know more.

*Lad.* My noble friends ! ah, Theodore,  
I have no friends. My fortune, fame, and honour,  
Heaven, and earth, and she whom I adore



Above 'um all deserts me ; nothing adheres to me  
 But my own courage. I see the Count and she  
 Convert the news of my escape from Moscow,  
 By the generous kindness of the Russian princess,  
 Into pretences to disguise their falsehood,  
 To ruin my interests, and unite their own,  
 To marry, and to aspire to the crown.

All Poland sees it ; and the Card'nal dreads 'um  
 Much more than me. And all this great alarm,  
 You'll find, aims at their lives, as well as mine.

*The.* Ah ! do not credit, sir, the common vogue.

*Lad.* Come, Theodore, 'tis true. But that I've  
 learnt

How to command my passions as well as armies ;  
 And owe more reverence to my own memory.  
 Than after death to have my head plac'd aloft  
 On some old tower, to feed the greedy eyes  
 Of my proud enemies, this very instant  
 Sharnofsky's soul or mine should fleet in air.

*The.* Well sir, I say no more ; I only beg you  
 Take into some house. You see what danger  
 You're in ; the guards are searching all about,  
 And here we wander up and down i' th' dark,  
 Only what sickly light the moon will lend us.  
 But sir, I think we're got into a garden.

*Lad.* On the backside of a house : knock !  
 Theodore.

[*Knocks, and*

*Enter LANDLORD with a light.*

*Land.* Who's there ? well, this is not to be  
 endur'd,

Every one gets into my backside :  
 If my landlord will not fence it, I'll promise him  
 I'll do't, and stop it in his rent. Well, what's the  
 Business with you, now ? more cloakbags ?

*The.* Sir, we are strangers—newly come to town  
 And are in great want of lodgings,  
 If you could furnish us, name your own price,

By this gold we'll not refuse it you. [*Gives him money.*]

*Land.* Let's look on you, according as I like you :  
By this gold you have good honest faces.  
I have a room for you.

*The.* Thank you sir ! pray, what other lodgers have you ?

We ask you, 'cause we would be very private.

*Land.* I have none at present but some fiddling women, that come from Cracow to see the choosing of the new king, a young gentleman and a cloak-bag.

*Lad.* What doth this fellow mean by this cloak-bag ?

*The.* Your highness hath hap'ned very fortunately. [*Aside to Lad.*]

*Land.* Well, but how did you pass the guard so late ?

For here's a heavy pudder about the Duke of Curland.

He's come to town it seems in disguise ;  
And here's five thousand crowns bid for his head.  
Happy man be his dole that catches him ;  
For my part, I don't expect so good luck,  
Five thousand crowns and a cloakbag are too much for one night.

*The.* I perceive this fellow's none of the honestest. [*Aside.*]

Ay ! here's a great alarm, what's the matter ?

*Land.* Why sir, the Duke of Curland, look ye, you must know,

Was a great favourite of the last King's,  
And he contracted him to his daughter,  
And intended to marry him to her, but then it hap'ned

The Muscoviters invaded us with a great army ;  
The Duke, sir, upon a simple quibble of honour,  
Goes general of our army against 'um.

I was a corporal under him at the same time.

*The.* D'ye hear, my lord ? pray, keep your disguise close.

*Land.* And thought forsooth to have come back in triumph,  
And married the lady, and he was taken prisoner,  
And ne'er comes back at all.

*Lad.* That was unfortunate.

*Land.* Now, sir, it seems he hath given 'um the slip out of Muscovy, by the help o' the Russian Princess, and they are run away together, and here he lies lurking in Poland to fit his business ; and now all the Ban and Arrierban are met armed in the field, to choose a King, he's come to town in disguise, and so there's a heavy bustle, the Cardinal on one side, and the Princess on the t'other, and between 'um both he's got into Lobb's pound,\* and I am very glad on't ; he's but a kind of a pitiful whiffing small-beer Duke ; I ne'er was drunk thrice in his house, all the time he was here. I can go into the Cardinal's cellar and tie my nose to one barrel, and my horse to another, and tope who shall tope most for a wager ; and he, a sneaking hide bound Duke of a Duke, hates the sight of us true spaniels, that will take water at any time, dive o'er head and ears in liquor, and he would smell a red nose as far as a teal would gunpowder.

*Lad.* How am I tormented with this fellow !

[*Aside.*

*The.* He's not to be endured.

*Land.* And now he's come to town, to be King ! yes, he shall be King, when I am Emperor of Morocco, or Muster-master general of Bantam ; we'll ha' no such thin-gut Kings, that shall in half a year die o' the gripes, and, whilst he lives, shall

\* Jocularly, a prison or place of confinement. The phrase is still used, and applied to the prison made for a child between the feet of a grown-up person.

starve the English beer-merchants, set a tax upon the tap, and an excise upon rednoses : and there's one Count Sharnofsky, too, such another ambitious dry-chops, he hath not the grace to love good drink, and yet he hath the impudence to aim at the Crown. 'Tis true, he doth not goggle at it so plain as Mr Mumpsimus o' Curland doth ; but he doth as I do now, he squints at it fearfully, and he hath an itch at the Princess too ; (*Landlord squints, and makes grim-faces,*) but I hope the Cardinal will feage\* 'um all. I hate such ambitious tantalizing rascals ; a loyal boy I have been from my cradle.

*The.* This villain, I could kill him. [*Aside.*]

*Lad.* Shall I be for ever tortur'd with this fellow ? [*Aside.*]

You're not at leisure then to show us our chambers, Landlord.

*Land.* Yes, yes ; come, come !

*Enter a SERVANT.*

*Ser.* Sir ! here's the gentleman about the Cloakbag.

*Enter DEMETRIUS, and BATTISTA.*

*Land.* Oh ! Mr Cloakbag, you're welcome, sir.

*Bat.* Come, Landlord ! will you show us our chambers ?

*Lad.* One of my fellow lodgers ! See if you know him Theodore.

*Dem.* No news. [*Theo. looks upon Dem.*]

*Bat.* What news can you expect, sir ?

*Dem.* That heaven would be so just to direct me to him.

*The.* I do not know him, sir, [*Aside to Lad.*]  
And yet methinks I've seen a face like his  
In Muscovy.

*Lad.* Come, let us to our chambers.

\* " Whip " or " beat."

Landlord, we'll follow you.

*Land.* Stay behind, somebody!

And light the cloakbag. [*Ex. Land., Lad., and Theo.*]

*Bat.* Come, good sir, conquer your impatience!  
You'll find him soon enough, perhaps on a throne;  
And speedily, he who in passion now  
Is proclaimed traitor, shall shortly with applause  
Be proclaimed King; this is a feverish fit  
Of the state-sick Cardinal; nor doth the Duke  
Come hither in disguise, on no design.

*Dem.* But hark thee; when they make him King  
of Poland,

They will not make him God of Poland,  
And immortal; will they?

*Bat.* No sir, he'll be mortal  
No doubt.

*Dem.* If he'll be mortal, I am satisfied.  
Go, I am weary, light me to my chamber!  
I shall dream o' the Duke. [*Exeunt.*]

*The Scene a ROOM IN THE PALACE.*

*Enter FRANCISCA.*

*Fran.* Treason! treason! the Princess will be  
murder'd!

*Enter EMILIA.*

*Em.* Oh, Francisca, what's the matter?  
Here's a noise of soldiers about the palace,  
And every one runs shrieking up and down.  
Oh! my heart aches.

*Fran.* Oh! there's the strangest news.  
The Duke's come, and sent a letter to the Princess  
By Count Sharnofsky, and all the town's alarm'd;  
The guards they say are come to search the palace,  
And we're afraid the wicked Cardinal  
Designs the Princess' death.

*Em.* Oh, horrid tyrant! But see, she comes.

*Enter JULIANA in her nightgear, with a flaming taper in her hand, followed by HYPOLITA, and SHARNOFSKY with his sword drawn.*

*Jul.* Ha ! must I die, for being abus'd, affronted  
By that false man ? hath he betray'd my honour,  
And doth he now throw in his hand granadoes  
To blow my life up too ? thus in the flames  
Thy scrawl shall die ; and, as it pines to ashes,  
Then wanders in the wind, so dies for ever  
Thy memory in my soul ; and if thy image  
Appear but to my thoughts but in a dream,  
I'll hate that dream, and I will stab that thought  
As I'll do thee, if e'er thou dost approach me.  
Now call up all my servants ! bid 'um arm.

*Sh.* Ha ! fling a letter and disguise himself !

[*Aside.*

What means this mighty caution of the Duke's ?  
Dost thou mistrust my honour ? if thou dost,  
I may in just revenge distrust thine ;  
And let me tell thee, if thou dost design  
To wrong the Princess and surprise the crown,  
I in this tempest will not fall alone,  
Thou shalt destroy my fortunes and thy own.

*Enter a GENTLEMAN running.*

*Gent.* Madam, the guards are broken into the  
palace, the common hall glitters with naked swords,  
and hither they are running in confusion. Escape !  
or you'll be murder'd ! hark ! they're come, they've  
overtaken me. Madam, you're lost !

*Jul.* And let 'um come, I'll look the villains  
dead.

And let me see who dares assassinate  
The yet surviving majesty of their dead King.

*Sh.* Who dares, shall fall as victims to his shade.  
But see, the Count Colimsky : ha ! our friends  
Betray us.

*Enter COLIMSKY with his sword drawn.*

*Col.* Madam, for heaven's sake retire  
With all the speed you can, your life's designed ;  
My lord grand marshall hath orders from the  
council

To seize you both ; the troops are drawing up ;  
News of the Duke's arrival haunts each ear,  
Just like a frightful spectre ; letters  
Are intercepted by the Cardinal  
Written by you, my lord, of horrid consequence.

*Sh.* By me!

*Col.* By you, to Dorosensko General of the  
Tartars

To assist you with fifty thousand men,  
Ten thousand cassacques should be sure to second  
him,

That y'ad decreed upon a time perfixt  
To fire the city, kill the Cardinal,  
Dissolve the general diet in the tumult,  
Seize the crown.

*Sh.* Monster of villany !

Thou scarlet prodigy, Poland's glaring comet,  
Barbarous idol, not content with blood  
But must have kingdoms victim'd at thy altars !  
Almighty powers, I kneel, I kneel ! If ever,  
Ever one thought——

*Col.* No more, I do believe your innocence,  
And therefore stole away from the cabal  
To give you intelligence, what horrid spells  
Are made, what spirits conjur'd up  
Against you, in our magician's grotto,  
And here I've brought a hundred resolute  
Young gentlemen, whose swords shall cut the  
charm,

And yet secure the Princess's retreat  
And yours ; if you'll accept their generous kindness.

Then, Madam, hasten ! let us lose no time.  
Each minute now is precious as the Indies.

*Jul.* Pious Cardinal, my guardian angel,  
Heavenly tyrant, little thinks my royal father  
How he hath left me to the guardianship  
Of dragons that devour me.

*Col.* Oh undone !

We have lost time ! all, all, to arms !

[*Noise of arms without.*

*Sh.* Call up the Princess's servants ! Arm, arm !

*Enter OSSOLINSKY, CASSONOSKY, and LUBOMIRSKY,  
and GUARD.*

*Wom.* Murder, murder !

*Casso.* Now the long wish't for time o' my re-  
venge

On the old tyrant that affronted me  
Is come. But ha ! Colimsky here ?

*Osso.* Are you there, traitor ?

*Col.* Are you here, cheated bubbles ?

*Casso.* This too honest fellow hath prevented  
us :

[*Aside.*

You'll answer for this treason to the general diet.

*Col.* With my sword in hand in th' interim  
My Princess shall not fall an Indian martyr  
Under the chariot wheels of your great pagod ;  
Your idol shall not have such noble victims.

*Sh.* Let us not stand disputing.

*Osso.* }  
*Lub.* } Seize the traitors !

*Casso.* Ay, you may say, seize the traitors. Long  
enough you might have had the wit to have come  
with a stronger party. [*All fight, Osso., Casso., Lub.  
retreat pursued by Sharnofsky, and Colimsky.*

*Wom.* Murder, murder !

*Jul.* Oh ! bloody Cardinal. Royal shade



Of my great father, hide thy glorious head,  
And see not my oppressions.

*Enter COLIMSKY and SHARNOFSKY as  
from victory.*

*Col.* Now, all's clear,  
My lord convey the Princess by a private way.  
To the monastery of Sancta Clara ; there's a vault  
Where you may lie perdu for an hour or two.  
In th' interim I'll go place a guard in my house  
And then conduct you thither : my gardens  
Lie just opposite to the monastery,  
And there's a private way, where you may pass  
secure ;  
And then for our greater preparations. [*Exit.*

*Sh.* Come, Madam,  
The tempest is begun, let's bravely through.

*Jul.* Lead on, my lord !  
I'm none of those, who when the storm prevails,  
Creep to the winds, and humbly strike the sails.

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## THE SECOND ACT.

*Enter CARDINAL, OSSOLINSKY, CASSONOSKY,  
LUBOMIRSKY.*

*Card.* Escap't !

*Oss.* All betray'd by Count Colimsky.

*Card.* I fear'd as much.

*Casso.* My lord, you may remember  
He gave us warning with mysterious words  
He dropt at council ; I might have had the wit  
To have seen it, but I am grown both fool and  
knave

With keeping knaves' and fools' company. [*Aside.*

*Lub.* With mysterious words ?

In plain terms he talk't both saucily  
And like a traitor.

*Casso.* Well said, wisdom. [*Aside.*

*Card.* I observed him ;

And do repent we did not then secure him :

But I was unwilling to create

Too many enemies. Well, this news is bad,

The Duke arriv'd, the Count and Princess fled

To arms, Colimsky turn'd a partizan.

I now foresee a dreadful storm o' blood.

*Casso.* A storm of thy own creating ; but yet I  
love thee,

Because thou lov'st mischief, 'though these simple  
lords

Have not the wit to see't. [*Aside.*

*Oss.* My lord, all places shall be strictly searcht,

Houses, vaults, churches, monasteries,

And then by break o' day we'll be ready

To bring our slaves arm'd into the field.

Then let the tempest blow, this storm o' fate

Shall upset the pirates of the state. [*Ex. Oss., Lub.*

*Card.* Brave patriots ! may heaven succeed your  
loyalty.

*Casso.* Oh ! most noble Cardinal ; I am almost  
as cunning

A knave as thy self, and I have one knack more ;

To appear, what I am not, one of thy bubbles. [*Exit.*

*CARD.* Good men, how easily they swallow down

The bait ; such honest men are the soft moulds

Wherein wise men do cast their great designs.\*

Still crost ! what ill-natur'd star envies my glory ?

Oft have I built my great designs so high,

\* "Honest men are the soft, easy cushions on which knaves  
repose and fatten."—*Otway.*

That they have dazzled each spectator's eye ;  
 When to the highest storey I should come,  
 Even just to have a prospect into Rome,  
 To view the conclave, and o'ertop them all,  
 And catch the golden fruit, when it should fall,  
 Then some unhappy ball, at one rebound,  
 Hath thrown down all my projects to the ground.  
 And now, as all my policies were ripe,  
 And each thing fitted as I had design'd,  
 The Duke a captive, and his friends confin'd ;  
 And I had stole an interest in the state,  
 Enough to sell the crown at my own rate ;  
 Just on the sudden they are all got free,  
 And the whole storm is like to fall on me :  
 Such things as these would puzzle human sense,  
 And make one half believe a Providence ;  
 And I confess it staggers me, to find  
 My engines broke by one that stands behind.  
 But all this shall not my designs defeat,  
 It is a wise man's duty to be great  
 To save the helpless world.  
 For they above affect to show their powers,  
 And haughty wisdom, by confounding ours.  
 Then, heaven, we bow ; but if that will not do,  
 The sword shall give what I demand from you.  
 When beads and altars no relief afford,  
 The best devotion then is in the sword. [Exit.

*The Scene* THE TOWN. *A noise within of  
 breaking doors.*

Break down the doors, I care not for ne'er a city  
 cuckold of 'em all. [Within.

Murder, murder ! call up all our neighbours.  
 [Within.

*Gu.* Hold your babbling or I'll set a pellet in the  
 throat of you.

I've authority to search your house for the Princess.

[*Within.*

*Land.* A Princess, sir ! I'd have you to know I keep no such house, I keep no Princesses, and so get you from my doors.

[*Woman within.*

Do I pay tax and contribution, and the devil and all, to have my doors broken open at midnight to search for Princesses ? I'll complain to the council.

[*Man within.*

Some scalding water there !

[*Woman within.*

How ! do you threaten ? fire upon 'um !

[*Officer within.*

Murder, murder !

[*Within.*

*The scene the COMMON HALL in LANDLORD'S house.*

*Enter LANDLORD striking fire with a steel.*

*Land.* Murder ! murder ! there's murder cried in the streets, we shall be all kill'd in our beds. Ho ! where are you all ? light a candle ; call up all our lodgers ; ho, murder !

*Enter PAULINA and JOANNA.*

*Paul.* Oh ! we shall be murder'd.

*Land.* Here's a steel hath as much fire in't as is in my tooth.

*Enter ALEXEY.*

*Alex.* Oh ! Madam, madam ! I have seen the Duke ; [*softly to Paul,*] he lies in this very house. Coming by a chamber that had a light burning in't, I had a curiosity to look through the key-hole, and I saw the Duke walking without any disguise, and talking to a gentleman, his servant I suppose ; and instantly hearing a noise, slips on a disguise, took his sword, and here he's coming.

*Paul.* Oh ! thou ha'st surpris'd me ; I faint !

*Jo.* Strange, what a fortune's this ?

*Alex.* See ! this is he.

*Enter at one door LADISLAUS and THEODORE,  
at another DEMETRIUS and BATTISTA,  
with drawn swords.*

*Land.* Why, ho ! will you a bring a light here ?  
Sleepy rascals, are you all dead ?

*Om.* Where is this murder ?

*Land.* Nay, what know I ? All the guards are  
about, horse and foot. This is about the Duke of  
Curland ; I would I had him by the nose with a  
pox to him, I'd hold him as strong as mustard ;  
he might smell to a crust long enough I' faith, nor  
should it be four thousand nine hundred ninety-  
nine crowns should excuse his head.

*Theo.* D'ye hear my lord ? This fellow's a rogue.  
[*Aside to Lad.*

*Lad.* I hear him.

*Paul.* A damp strikes to my heart at sight of  
him. [*Aside.*

*Dem.* Where are these murders done ?

*Bat.* In the landlord's pate.  
No other we shall meet withall to-night.

*Enter a SERVANT.*

*Ser.* Master !

*Land.* Master, you rogue ! where's a light ? Shall  
we all be killed in the dark here ?

*Ser.* All's over, sir !

*Land.* Over or under, I'll have a light, sir. I  
won't lose my life in the dark. A light I say ! whil'st  
I go call up all my people. [Exit.

*Dem.* What an impertinent cowardly fellow is  
this !

*Bat.* Fear, sir, is natural to vulgar spirits.

*Dem.* What people are those in the room here ?

*Bat.* Your fellow lodgers, sir !

*Lad.* I do suppose the guards are searching for me ; [ *Aside to Theo.*  
Perhaps they may break into the house.  
'Tis safer being abroad. Call for the key of the garden door ; I'll go walk in the grove. [ *Exit.*

*Alex.* Follow, follow, madam ! he is going out.

*Bat.* Come, my lord, y'ave slept but little: will you to your chamber, or walk abroad ?

*Dem.* 'Tis too early yet, hardly day, and I feel my eyes a little heavy: I care not if I take the t'other slumber, and finish the remainder of my dream.

*Bat.* Had you a dream ? I thought you slept so little, you had no time to dream.

*Dem.* 'Twas a confus'd one of the Duke, and my Princess. Methoughts I met 'um in a grove ; and in a house I wounded him ; she fainted, and they both vanisht: and a thousand such wild things.

*Bat.* This busy soul of ours cannot be idle ; It must be doing, and doth, it knows not what.

*Dem.* Come ! I'll to my chamber, take t'other slumber, and then in chase of the Duke ; and I'll find him if all the arts of hell can discover him.

#### SCENE, THE GARDENS.

*Enter* LADISLAUS, THEODORE, *and* LANDLORD,  
*followed by* PAULINA, JOANNA, *and* ALEXEY.

*Land.* Now, you may venture to walk in the garden, all's over ; beshrew me, I tremble like a quaking pudding.

*Lad.* How comes your grove and gardens to lie open ?

*Land.* How comes a wench to lie open, and common, when nobody will fence her ? Your grandfather : you wonder to hear me say, your

grandfather, I warrant. You must know, I call all my lodgers my sons; and so I being your father, my landlord is your grandfather. Now, sir, your grandfather is in law about it with the monastery of Santa Clara! And did you never see a couple of hectors fight for a wench? here I tickle thee, and there I tickle thee, so, sa, sa! Co' your grandfather, a homethrust! Co' the monastery! and so they fetch one another with whiscum, whascums, and I know not what; and neither of 'um will suffer it to be fenc'd, and so my garden lies stark naked, without ever a rag to her back; but I keep the poor jade as private as I can, and suffer none to pass, but those that go between the Count's gardens and the monasteries.

*Paul.* There is no speaking whil'st this fellow's here.

[*Aside.*

*Lad.* What gardens are those, yonder?

*Land.* One Count Colimsky's gardens; a very brave man, he hath a gallant house at the t'other end; ah, many sousing soakings have I had in his cellar! there have I sail'd top and top-gallant, all sails aloft, and bravely boarded the French-man, the high Dutcher, the Spaniard, the Grecian; then, sir, there hath made up to me a fleet of Algerines, Tunis, and Sally\* men, (for so I call the drunken dogs). A sail, a sail! quoth I; strike for Algier, quoth they! strike for Dantzick! quoth I; then to't we go, and board one another with small shot, pint glasses, and the like; from them we go to cuddy-guns, and so to demy-cannon, whole cannon, and all our lower tier, romers of an ell; and then there's bloody work; here sinks a galley, there a galleass; there a stout frigate turns up his keel; then high for the main, boys! cry I.

*The.* What a tedious impertinent fellow is this?

\* Sallee.

*Lad.* And what high wall is that, that faces to the Count's gardens ?

*Land.* That's the monastery wall I told you of.

*Paul.* Will this fellow never ha' done ?

*Lad.* You don't know who those young gentlemen are that lodge in your house, do you ?

*Land.* Not I. They are pretty youths, strangers, speak but bad Polish ; I askt 'um when they came, Rosmepopolsky ? said I, no Rosmepopolsky, quoth they : but one may make a shift to understand 'um.

*Lad.* How came you to have any room in your house, at so great a concourse as this of all the nobility and gentry of Poland with their trains, for the election of a King ?

*Land.* How came my neighbour's wife to have any room in her ? she was delivered of a boy, and my big-bellied house of a man ; and both were brought to bed yesterday morning. The great Count Palatine of Smolensko, if you know him, lodged here ; and he whipt out o' town upon some bickerings betwixt him and the Cardinal : he told the Cardinal his own, he made a most brave mutinous speech in the Diet, which is highly applauded. I have a copy on't in my pocket.

*Lad.* No matter for the copy, Landlord.

*The.* This fellow's tongue hath the perpetual motion ;

Good my lord, rid yourself of him ! [*Aside to Lad.*

*Lad.* Well, Landlord, I have a little business with my servant ; you'll excuse me.

*Land.* I think I ha' lost the copy of this same speech. I must run in to find it. I'll be back presently. [*Exit.*

*Theo.* Heaven be prais'd !

*Paul.* So now I'll venture to him.

*Jo.* Do, and we'll stay behind. [*Exit Jo and Alex.*

*Theo.* Ha ! who's this follows the Duke ?



My lord, retire ! here's some one follows you.

[To *Lad.*

*Lad.* Some of the lodgers for the morning air.

*Theo.* No, no, my lord, he makes directly to you.

*Lad.* I think he doth, as if he'd speak with me.

*Paul.* My lord ! [Goes up to the Duke.

*Lad.* To me, sir ?

*Paul.* Yes, to you, my lord.

Come make it not so strange, I know you well enough.

*Lad.* Oh ! heavens, betray'd !

*Paul.* Nay, be not startled, sir !

I've no design but what is honourable.

*Lad.* Surely you do mistake your person, sir ;  
I'm but a stranger here.

*Paul.* I know you are not, sir,  
You lately came out of Muscovy ; you were a  
pris'ner there,

Sir, were you not ? Yes, sir, I'm sure you were,  
And your name is Ladislaus, Duke of Curland.

*Lad.* Ha ! he names my name,  
How came I thus discover'd ?

*Paul.* So, 'tis he ;  
Now I have borne him down with confidence.

*Lad.* I know him not, but since he names my  
name,

Let him be man or devil, friend or enemy,

I'll not disown it. Sir, I am Ladislaus

Duke of Curland ! what's your business with me ?

*Paul.* That letter, sir, that letter will tell you.

[Gives the Duke a letter.

*Lad.* Whence is this ?

*Paul.* Read, and you'll see it.

*Lad.* Ha ! subscribed Demetrius : [Peruses it.  
What ! is this from Muscovy ? where's the Prince ?

*Paul.* The letter, sir, will tell you.

*Lad.* (Reads) I am now at the frontiers of Poland ;

my errand you yourself may conjecture, and I had rather tell you with my sword than my pen ; which I had done, if an unhappy accident had not confin'd me to a small village, and my chamber ; and enforc't me to make use of the kindness of the bearer, my cousin, the Duke of Novogrod, to seek you. The acquaintance you have had of my temper will easily give you to believe, that I had rather fight ten battles than write six lines ; and therefore you must not expect long epistles from me. Then, in short, you have abus'd me with dissembled friendship ; affronted and ruin'd me, by stealing away my Princess ; your crimes are unexpiable by anything but your life, which I expect you tender me on the point of your sword. The circumstance, as of time, place, and weapon, I refer to yourself ; and you may acquaint my cousin, the Duke, whose return from you I expect with impatience.

DEMETRIUS.

*Lad.* The prince is very severe, and his charge is high.

*Paul.* Sir, I suppose he hath reason.

*Lad.* That he ought to have been assur'd of, ere He had condemned his friend.

*Paul.* Well sir, in short, your answer.

*Lad.* My answer is, sir, that the Prince hath wrong'd me,  
I've not abus'd him with dissembled friendship,  
Nor stole his Princess ; she remains with him  
For ought I know, so may my friendship too,  
If't pleases him.

*Paul.* Oh heavens ! how unfortunate  
Am I in my love. See, he disowns my flight,  
And he'll disown the marriage too, and I  
Shall pass for some base prostrate thing. [*Aside.*

*Lad.* You seem disorder'd, sir.

*Paul.* I am disorder'd sir, at what y've said. I

only thought before, the Princess lost to all her friends and fortunes ; but now 'tis worse, I see she's lost to honour, and fallen into the hands of one that basely disowns her.

*Lad.* You are too quick and fierce in your assertions, sir.

*Paul.* No fiercer, sir,  
Then the case merits. Had you own'd her flight,  
And own'd a marriage too, it had been honourable ;  
For upon other terms she would not fly.  
But let me tell you, sir, in the same breath  
In which you disown her flight, you little less  
Than call her strumpet.

*Lad.* Do you come here, young Duke, to talk or fight ?

*Paul.* Sir, which you please,—  
To fight. O, that I had a fury's whip  
To tear thy heart, and scourge thy perjur'd soul !  
*Lad.* Must it be so ? [*Draws, aside.*

*Enter JOANNA and ALEXEY.*

*Jo.* Oh ! murder, murder !

*Alex.* Hold, hold your hand, sir ! save that tender life,

Here is an enemy more fit for thee.

*Theo.* What villains are these ? [*Draws.*

*Lad.* Ha ! an ambush.

*Paul.* Begone ! what mean you to betray me thus ? [*Aside to Jo. and Alex.*

I am but humouring my part ; retire !

These are my servants, sir ; regard 'um not, [*To Lad.*  
I'll play you no foul play. Retire ! I say.

[*To Jo. and Alex.*

Come, come, my lord ! let us put up our anger ;  
The time and place are not convenient [*Puts up.*  
For this : besides I exceed my commission in't.  
I should displease the Prince to take your life,

And grieve him to lose my own. Come, let us talk !  
 By all that's good, I honour you,  
 And do believe you'll tell me sacred truth.  
 Then tell me truly, by the faith and honour  
 Of a brave man, do you know where the Princess  
 Is fled ? And are you married to her, or no ?

*Lad.* Then by these sacred things, by which  
 you so conjure me,  
 By any thing that's more Divine than they,  
 I know not of her flight, nor am I  
 Married to her.

[*Paul. walks up and down in a passion and disorder.*

*Paul.* Oh ! horrid, horrid ! I shall sink and die.  
 [*Aside.*

*Lad.* Sir, you look pale : how do you ?

*Paul.* I could find in my heart to stab him.

[*Aside.*

*Lad.* Your countenance changes, sir ; I fear you're  
 ill,

And but dissemble it in complaisance.

Pray, let me wait upon you to your chamber.

*Paul.* No, good my lord ! no ceremony pray.

Sweet-natur'd devil ! [*Aside.*

*Enter SHARNOFSKY conducting JULIANA, followed  
 by HYPOLITA, EMILIA, and FRANCISCA ;  
 the women all vizarded.*

*Lad.* Ha ! what is't I see ? It is a vision ! Count  
 Sharnofsky conducting a lady out of yonder  
 monastery, she and her train all mask'd, what  
 should it mean ? my lord, I beg your pardon, I'll  
 wait on you instantly.

*Paul.* Oh ! my sweet lord ! [*Ironice.*  
 Ho, there ! [*To her, Jo. et Alex.*

*Jo.*

*Alex.*

} Madam, the news ?

*Paul.* Curland's a monster !

*Alex.* I'll run and kill him !

*Paul.* No, let me alone !

I'll kill him, but it shall be with torments !

Steel, poison, fire, racks, scorpions, hell !

Oh, me unfortunate !

*Jo.* She's grown distracted.

*Paul.* Lead me ! I faint !

*Jo.* She swoons ! help, help ! [*They carry her out.*]

*Al.* Who should these be ?

*Theo.* Who're these my lord is gazing on so earnestly ? Ha, it should be his friend, the Count. But what's that vizard, lady ? See, she unmasques.

*Jul.* Where are we now, my lord ?

*Shar.* I'm sure not far from Count Colimsky's gardens.

*Theo.* It is the Princess !

*Lad.* Heavens ! 'tis my Princess ;

'Tis she, 'tis she ! my guilty soul retires  
At th' apparition of that bright divinity  
Which my soul whispers I have now offended.  
Just so a suffering saint that long had been  
Triumphant over all the arts of sin ;  
And in all combats made a brave defence,  
And still preserv'd entire his innocence ;  
But yet at last, before he is aware,  
Begins to slide into some pleasing snare ;  
By heaven surpriz'd, his soul is then afraid  
Of joys for which he had endur'd and pray'd.

*Shar.* I see the garden gate. This, this way madam !

[*Exeunt Shar., Jul., &c.*]

*Lad.* Ha ! vanquish't thus ! heavens unfold this mystery ;

It is too dark for me, and I must follow

To see the opening of this cloudy scene. [*Exit.*]

*Theo.* See, my lord chases 'um, I dread the event !  
I wish some mist had screen'd this horrid vision  
From his sight. [*Exit.*]

*The SCENE, A GARDEN, at the one end a palace.*

*Enter SHARNOFSKY, JULIANA, HYPOLITO, EMELIA, FRANCISCA.*

*Jul.* Heavens ! in what shady paths my fortunes lead me.

And must I hide my head in nature's nunnery,  
Among these virgin flowers to save myself  
From him, who now though he so proud can be,  
Hath often for his safety fled to me ?  
Nor would it grieve me, if I did but know  
For what it is he persecutes me so ;  
Or how I ever did offend this proud  
Aspiring man, that he should seek my blood.

*Shar.* The tyrant, madam, thinks the Duke and you,  
Do all his towering policies undo ;  
And then his active brain wants no design  
The strongest innocence to undermine :  
Then for the State, he doth bewitch their sense  
With the love-powder of his eloquence :  
His sliding tongue doth with its charming strains,  
Like a smooth serpent, coil about their brains,  
And with its sting not only taints the blood  
Of fools and bigots, but the wise and good ;  
But yet in spite of all such arts as these,  
We'll darken his proud stars, and on his knees  
Yet make him, ere w' have done this fatal strife,  
At these fair hands thus humbly ask his life.

*[At the instant that Shar. kneels to kiss her hand,*

*LADISLAUS and THEODORE enter.*

*Lad.* Heaven blast my eyes rather than see this sight.

I'm abus'd ; villain !

*[Draws.*

*Theo.* Oh, my lord, what mean you ? *[Holds the Duke.*

*Lad.* Loose me, Theodore ! or thou diest.

*Theo.* I die ! ah, sir, 'twill be a fate too glorious

To die by your hand ! thus saving of your friend.

*Shar.* Hark, I hear a noise !

*Hyp.* See, see, the guard !

*Jul.* Fly, I command you, fly ! We are betray'd.

*[Jul. pulls Shar., who retreats with his sword in hand ; the women run off shrieking.]*

*Lad.* See, she entices him, and the coward flies !  
And hast thou lost thy courage with thy honesty ?  
This man was valiant once, I've now done more  
Than I have seen whole armies do before :  
But guilt now so unmans him, that he flies  
What once he had the courage to despise :  
But I'll pursue thee to thy base retreats.

Ha ! the gates fastened ! are they barricadoed ?  
Fetch me a torch, I'll fire my way to 'um,  
And kill him in the arms of that false woman :  
Yea, rage perhaps may tempt me to destroy  
Her, whom I once thought heaven to enjoy.

*Theo.* Oh ! how his passion, like a clap of thunder,  
Rends her great soul. But ha ! they fire upon us.  
My lord ! you will be shot, a shower of bullets  
Flies from each corner.

See some musqueteers upon the battlements.  
The fatal hail falls thick.

*Lad.* Poor men, how dangerously  
They stand against so numerous an army !  
How bloodily they wound the drooping flowers !

*Theo.* A flight of arrows  
Covers the garden with a poison'd shade ;  
And one just glanc't your side : you're shot ! you  
bleed !

*Lad.* I feel it not.

*Theo.* 'Tis fallen at your foot ;  
Shot from some Tartar's bow. Curse on the slave,  
The horse-fed dog ! oh, let me suck the wound,  
For fear the dart was venom'd.

*Lad.* Ha, I bleed !

Indeed these are Juliana's darts of love :  
 Thank you, kind Princess. Come then, Theodore,  
 I will retire, I ought not to resign,  
 T' each common shaft, a life so great as mine ;  
 No, perjur'd woman ! I will live to have  
 Such a revenge as shall be great and brave ;  
 Suiting thy birth, and mine, and be above  
 My injured honour, and affronted love :  
 And when I've done I'll make my last retreat  
 To her, that never hath deceiv'd me yet,  
 Honour, a mistress worthy of my mind,  
 Both fair and great, as thou, and far more kind.

[*Exit.*

*The SCENE, a ROOM in COLIMSKY'S palace.*

*Enter JULIANA, SHARNOFSKY, HYPOLITA.*

*Jul.* Fire on 'um still !

*Shar.* I can descry but two from the terrace walk.

*Jul.* They're behind the trees.

*Enter FRANCISCA and EMILIA running.*

But see, the affrighted maids !

*Em.* Oh ! out of breath.

Wave been pursued by such a crew o' rogues !

*Fra.* Ay indeed, madam, there was horse and foot.

I was pursued at least by twenty pikemen.

*Em.* And sixteen musqueteers ran after me.

*Jul.* The Count ! My lord, did you not meet the guards ?

*Enter COLIMSKY.*

*Col.* Not I.

*Jul.* Then sure we are pursued by phantoms.

*Col.* Well, madam, I've had fortunate success,  
 And rais'd a force very considerable  
 For the small time I had to do it in ;  
 I find the young nobles, and many commons,



And almost all the ladies, highly sensible  
Of your great wrongs, and ready to engage with you.  
Madam, in short, fear not the Cardinal's threats ;  
But, above all things, trust not his promises.  
Hell's not so false, madam ; you can but die,  
And you had better bravely give your life,  
Than be deluded out on 't ; but I hope  
You'll be constrain'd to neither, if a wall  
Of fifty thousand bucklers can protect you.

*Jul.* Blest news ! let's arm ! I will have Poland see  
My father's royal soul survives in me. [Exit.]

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### THE THIRD ACT.

*Enter PAULINA, JOANNA.*

*Paul.* Marry a lady o' my quality, and then  
Deny the marriage ! oh, perfidious ungrateful man !  
And was it then for this [I] trampled on  
My self, my honours, fortunes ;  
Ran on the pikes of my great father's anger,  
Bestow'd thy life, when all thy friends abandon'd  
thee,  
And for thy sake am now become a poor  
And wand'ring exile ; and thou thus reward me,  
Basely abandon me ? oh, horrid, horrid !  
Weep, bleed, die, fall at my feet thou tyrant,  
Quick, quick ! or see this steel is in thy heart.

*Jo.* How wild she looks, and talks ; oh, my poor  
Princess !

How deadly pale she is ! now weeps again.

*Paul.* What shall I do ? in a strange country  
here

Exposed to shame, yet strangled if I return,  
Death waits me at home, disgrace and ruin here ;

Like a poor ship thus lab'ring in a storm,  
I view the angry ocean o'er and o'er,  
And see a thousand waves, but not one shore.

*Jo.* Oh, that I were a witch to torture him !

*Paul.* To-night, he dies ! where is Alexey gone ?

*Jo.* Gone out to see what mean these strange  
confusions,

Shouts, clamours, cries, billows and tides of people  
Flowing in the streets, calling to arms, to arms !

*Paul.* Alexey knows his chamber. Then to-  
night,

When weariness betrays him to his rest,  
And he lies coffin'd in the vaults of sleep,  
Haunted with mournful dreams, I'll to his bed,  
Unwrap his breast, anatomize his heart ;  
Here runs a vein of courage, there of falsehood,  
This fibre shows him man, but that a devil ;  
Then if he groans, or else, with cast up eyes,  
Shall sigh a prayer, I'll stab it as it flies,  
And beg of heaven both soul and prayer may  
To those blest regions never find their way :  
But then lest heaven should deny my prayer,  
I'll kill myself, even to torment him there.

*Enter ALEXEY.*

*Alex.* Oh, Madam ! there's the strangest news  
abroad.

The Princess and the Count are up in arms,  
Poland's in a blaze, all's in confusion,  
The general Diet's equally divided,  
And millions of reports fly to and fro :  
Some say they design to crown the Duke ;  
Others to murder him, and crown themselves.  
The Duke lies sick of an invenom'd wound,  
But more of jealousy ; I listened at his chamber,  
And heard him groan of both ; his soul is bubbling,  
A little heat would boil him to a height.

*Paul.* I'll go, I'll go, I'll sting his poison'd soul,

Put fire under his heart, I'll boil him, boil him,  
Till in his rage he runs and kills his friend,  
His mistress, and himself; then we'll be merry,  
Be jolly, carouze, drink healths in their blood.

*Jo.* Our Landlord too's a talking newsmonger,  
I'll go and stuff the fool's cranny with all the  
rascally news I can invent.

*Paul.* Do! all tools shall help; there's nothing  
now

So base I would not do to have revenge:  
Revenge to me doth even seem above  
Celestial joys, or the delights of love.  
Ye powers!

Let but revenge give me one minute's ease,  
And cast your other joys to whom you please.

*The Scene, THE TOWN.*

*Enter OSSOLINSKY, CASSONOSKY, LUBOMIRSKY,  
and their trains, at several doors, running in confusion.*  
TWO GENTLEMEN.

*Om.* To arms, to arms!

*Oss.* Not mounted yet, my lords? the Cardinal  
is ready to march into the field.

*Casso.* Heaven speed his Eminence, I hope he  
is in his coach; for if he was a horseback, and his  
horse trotted as high as his designs, he would jolt  
the old man's bones. [*Aside.*

*Lub.* I thought what would become of these  
violent proceedings.

*Casso.* So, here's Machiavel, policy in the  
abstract; the wind of to'ther party blows a little  
dust in's teeth, and he wheels about. [*Aside.*

*Oss.* You thought! were not you as forward as  
any one?

*Casso.* So, blunderbuss, my lord grand lubber;  
be sure if there be any simple knavery, thou wilt  
be forward enough in it, but thou want'st wit to

be an ingenious knave. And yet this fool got the marshal's baton from me, thank the good King.

[*Aside.*]

*Lub.* As forward as any one ? no, I was not as forward as any one, sir.

*Ossso.* I hate this.

*Lub.* Well, and I hate, sir.

*Ossso.* Nay, sir, ben't so passionate ! farewell to you ; I'll stand by the Cardinal my self.

*Cassso.* So, these Lords will go to cuffs about state, you shall see ; come, my lords, no dissensions, we have enemies enow.

*Lub.* Sir, I am as ready to draw my sword i'th' Cardinal's defence, as he can be.

*Cassso.* No doubt, no doubt, my sweet noble lord ; all the world knows you're loyal, wise, and valiant. My sweet Count Simpleton, all the world knows you to be a coxcomb, and so do I : well, I am so out o' humour, I could hate all mankind.

*Ossso.* Then what need all this quarrelling among ourselves ?

*Cassso.* Enough o' this, my lord. I must reconcile 'um for my own ends, or else they might fight and hang [*aside*]. Well, what shall we do with these impertinent women that are engaged against us ?

*Lub.* Is your lady amongst 'um, my lord ?

*Cassso.* Ay, I have an impertinent hen amongst 'um, that would crow o'er all the cocks in the Kingdom, if she could.

1. *Gent.* Sh'as reason, for half the cocks in the kingdom have crowed o'er her.

[*Aside.*]

*Ossso.* They'll have the wit to keep out o' danger. By this time the Cardinal is ready. Bid 'um sound to horse.

[*Ex. Ossso., Lub.*]

*Cassso.* So, thus am I forc't to solder 'um together to keep our rotten building from falling in pieces, till I requite the kindness of the King

upon his daughter, for opposing me in all the offices of state I stood candidate for, great seal, gold key, preferring these, and every phlegmatick fellow before me; and now 'tis I have rais'd all this storm, and the overwise Cardinal thinks to make me a tool in his design, and I make him an instrument in mine. *[Exit.]*

2. *Gent.* This is pretty, the women in arms: ha, ha! is thy mistress amongst 'um, she with the high Roman nose?

1. *Gent.* Ay, and thine too, she with the low flat French nose.

2. *Gent.* Ha, ha! how I shall laugh to see the little pretty uptails come to make a home-thrust at a man. Prithee, let's follow our lords, and see this desperate camp.

1. *Gent.* But first let's arm, back and breast, bodkin proof.

*The Scene, A LARGE PAVILION.*

*Enter JULIANA, HYPOLITA, EMILIA, FRANCISCA, and ladies in hats, feathers, vests; with gilded pole-axes in their hands, followed by SHARNOFSKY, COLIMSKY, and GUARD at a distance, DEMETRIUS and BATTISTA as among the crowd.*

*Dem.* Not one face here that doth resemble his.

*Bat.* My lord, you'll be observ'd.

*Dem.* Stand back, Battista! I'll view 'um all; and if thou dost provoke me, I'll fight 'um all.

*Jul.* Let all the gazing crowds withdraw, and place strict guards about the tents!

*Bat.* Come, let's withdraw in time among the crowd.

*Dem.* I'll not withdraw: Curland is among 'um, And I will make their close cabal deliver him.

*Bat.* Yes, yes, be cut in pieces by the guards.

*Guar.* Avoid the tent, all, all!

*Dem.* Slave, who do you speak to? [*Draws.*

*Guar.* Ha, sir, who are you?

2. *Guar.* Cleave his head!

*Bat.* Hold, sir, for heaven's sake! [*Interposes.*

*Shar.* } What mutiny's that?  
*Col.* }

*Guar.* A traitor comes to murder the Princess.

*Jul.* A traitor?

*Dem.* A traitor, you mercenary slaves?

*Bat.* Oh! gods, what work is here?

*Shar.* Deliver, sir! [*Disarms Dem.*

*Jul.* Who employ'd you, sir, on so wise an errand?

*Dem.* A thing, which I'm afraid Poland ne'er heard of yet, call'd honour. 'Tis to seek a person hid in your false cabals, as false as they.

*Jul.* The youth's distracted.

*Bat.* This generous person is but a stranger, one of high quality, and only comes in curiosity to see th' election.

*Dem.* Sirrah, you lie! I come to seek the Duke, and I will have him here, or fire their tents about their ears.

*Jul.* He is a little craz'd: he hath his liberty. Convey him home, and send for one of my physicians to him.

*Bat.* I humbly thank your highness.

*Dem.* Am I your buffoon, then? send your physicians to me!

*Shar.* Go, young sir, another time you shall be welcome hither; at present, sir, indeed you must excuse us.

*Dem.* Take notice, sir, I will revenge th' affront when y'are a King; at present you are all beneath my anger. [*Ex. Dem., Bat.*

*Col.* What a mad fiery youth is this!

*Jul.* And now must I with humble patience wait

Upon this scarlet minister of fate,  
 Who comes with slow and a majestic pace  
 To speak a Prince's doom with greater grace,  
 And with a specious gravity to hide  
 His traitorous design, and haughty pride.  
 Yes : To his grandeur I owe more esteem,  
 I at his own cabals should visit him :  
 And, if he stays, perhaps I shall prevent  
 With fifty thousand swords his compliment.  
 In th' interim I'll divertize my self and these  
 noble ladies. Command my music to sing a song  
 of Triumph :  
 Fierce and heoric tempers cannot stay  
 To court a victory with long delay,  
 Like a dull bridegroom for his wedding night,  
 But conquer and triumph, and then they fight.

## THE SONG.

Awake, awake ! thou warlike genius of our state,  
     Who once didst glorious things ;  
     But hast of late  
 Lain sleeping under drowsy Kings ;  
 Arise ! and on triumphant beauty wait :  
     See, see, he comes,  
 Rous'd with the noise of trumpets and of drums,  
 The air all flaming wheresoe'er he went,  
 And now he hovers o'er our Prince's tent.

## 2.

Fair Amazon, the day's thine own,  
 Thine enemies look pale to see thy warriors stand  
 Impatient for thy great command,  
     Whose looks do make the fainting villains groan ;  
     And by and by  
 Shall on the altar of the field  
     Ten thousand victims lie.

Then church and state  
 Shall on thy triumphs wait,  
       Mitre and crown  
 Shall at thy feet lie down  
 To flatter thy victorious charms ;  
 Away ! to arms ! to arms !

*Enter an OFFICER.*

*Off.* Madam, the Cardinal's come into the field,  
 And all the lords that join with him.

*Jul.* The lords ! and doth his piety distrust  
 Heaven's protection of a cause so just ?  
 But he, good man, though he is arm'd with prayer,  
 And hath battalions marshall'd in the air,  
 Yet will make use of other guards beside,  
 And rather will in temp'ral arms confide :  
 My Lord Sharnofsky, draw up the squadrons of  
 horse into battalia. I'll head 'um myself in person.

*Col.* We have a braver appearance than could  
 b' expected on so little warning.

*Enter another OFFICER.*

*Off.* Madam, the Cardinal desires to treat in  
 person with you, and demands caution, for the  
 security of himself and those that shall attend him.

*Jul.* Let sufficient caution be given.

*Shar.* Open to the right and left to make way for  
 the Cardinal.

*Enter CARDINAL, OSSOLINSKY, CASSONOSKY,  
 LUBOMIRSKY, and train. The CARDINAL  
 looks about and smiles.*

*Card.* The women arm'd ! then sure w'are all  
 mistaken ;  
 This preparation's only made  
 For some great Masquerade.

*Jul.* A play ! 'tis only to divert you, sir,



And call'd, The downfall of the Cardinal.

*Curd.* And was it this, you and your mighty poets

Have so long studied on ? The plot's too mean

For such great wits, and such a mighty scene :

An usurp't crown a better plot would be

For arm'd tragedians, such as here I see ;

And if we make inquiry, we shall find

T'was such a plot your poetry design'd :

And to deny it, madam, is in vain,

For we have searcht your vaults, and found your train ;

And 'twill but set you higher on the score

To justify your ills, by doing more.

But if in this contempt you will proceed,

Then thank your own ambition if you bleed ;

You are an orphan, so is the Kingdom too,

And no less trusted to my care than you.

*Jul.* How blest am I, with this great state to share

In such a holy guardian's pious care,

Whose thoughts are busied for me night and day,

That my good angel may have leave to play :

Whose love to that romantic height is flown,

That he to save my soul would lose his own :

For though in compliment he seem'd t' approve

The little youthful vanities of love ;

And did my marriage with the Duke advance,

To show the King and me his complaisance ;

Nay more, did to my dying father swear,

Our mutual loves should be his chiefest care :

He had a far more heavenly intent,

And swore in courtship what he never meant :

For he, who from his youth hath understood

The pleasing mysteries of flesh and blood,

And knows how seldom those that are in love

In their embraces think of joys above :

He therefore charitably breaks his oath,

And becomes perjur'd to preserve us both.

*Card.* I am not ignorant what you design  
By ironies like these, so sharp, so fine ;  
'Tis true, I promis'd I would ever bear,  
Even of your loves, a most religious care ;  
And that I would endeavour to redeem  
The captive you did then so much esteem,  
And faithfully engag'd when that was done,  
I would complete the vows you had begun ;  
Things good and just like these I vowed to do,  
But not to uphold you in all evil too ;  
I did not swear if you should both combine  
T' o'erturn the state to share in the design ;  
Though with my honour you so pleasant be,  
And, think to laugh me into perjury ;  
Sport with me, madam, as your scorn thinks fit,  
We can distinguish innocence from wit ;  
And, if I'm perjur'd, Poland then shall know  
Their safety did require it to be so :  
For know, my lords, th' ambitious Duke and she  
[*Turning to the Lords.*

Whom I have injur'd, as she charges me,  
Have sought this crown by treason to obtain,  
Which by just ways they did despair to gain ;  
And to all Princes have addresses made  
The commonwealth by fire and sword t'invade,  
Seeking that throne which they despair t' enjoy  
By mean revenge and envy to destroy ;  
And here their partizans do seek by stealth  
To gain upon the sleeping commonwealth.  
And now to stop so evil a design,  
Stepping to take the actors in the mine ;  
Enrag'd their enterprise should hinder'd be,  
They strive to blow up both themselves and me.

*Shar.* No more, proud priest ! how dar'st thou at  
this rate  
Sport with a Princess, and a Kingdom's fate ?

And charge us boldly with this black intent,  
When as thy conscience knows w'are innocent ?  
But thou whose valiant conscience never fears  
To rifle urns, and sell an orphan's tears,  
To break thy oaths made to a dying King,  
Must have a soul debauch't for any thing.  
Alas, poor man ! here are ten thousand eyes  
That see thy plots through all their vain disguise :  
Poor vulgar spectacles can sit at home,  
And read thy darkest policies at Rome ;  
At Rome, the market for thy royal ware,  
Thou chaffer'st Poland for the Papal chair,  
And here thou striv'st to beat that interest down,  
Which spoils thy trading for the triple crown :  
Nay more, for fear thy chapmen there should fail,  
Thou to all Princes set'st this crown to sale.  
'Tis plac'd upon thy private stalls,  
And cheap'ned in thy dark cabals :  
No packets come, nor envy doth resort,  
But brings thee pelf from every Christian court :  
And not a Princely suitor sends to woo,  
But thy good will must first be courted too ;  
Each royal youth of Europe panting lies,  
For fear the Cardinal his consent denies.  
And now because some cannot bear to see  
A priest make merchandize of royalty ;  
That money should the throne invade,  
And turn the crown into a trade ;  
He all impending evils to prevent,  
Accuses us, to be thought innocent.

*Card.* Well, sir, then since you have so good a  
cause,

Repose your life and honour in the laws,  
Deliver yourself unto the State, and I  
Will lay my maces and my scarlets by,  
And from my office, waving all pretence,  
Will to the State submit my innocence :

Then let the Diet freely try  
Which is the traitor, you, or I. [*Card. party shout.*

*Osso.* 'Tis bravely spoken.

*Lub.* Greatly, like himself !

*Casso.* Knavishly, like himself. [*Aside.*

*Shar.* Agreed ! Here, bind my hands.

*Jul.* My lord, you shall not.

*Shar.* His proposition's fair ; the Cardinal  
Never preach't any thing so much divine,  
And let no blood be shed but his or mine !

*Jul.* 'Tis all deceit, through you he aims at me,  
That he my father's throne might freel' invade,  
And proudly triumph o'er his royal shade ;  
But that he shall not do whil'st I've a hand  
To hold a spear, and armies to command.

*Card.* And, Madam, do you think that fate is  
amorous ?

Or to find any courtship from a bullet ?  
They, like raw travellers, court all they meet ;  
Nor can we send a guide to give advice  
Whom to respect, but let 'um take their choice.

*Jul.* Their rugged courtship, sir, I shan't deny,  
Send them abroad, and give them all supply  
That may defray the charges of their flight,  
Draw bills of death, they shall be paid on sight ;  
I will your faithful correspondent be,  
And pay as fast as you can draw on me.

*Card.* Madam, I'm sorry you resolve t' expose  
Yourself, and such a lovely guard as those,  
To all the sad uncertainties of fate,  
To try your skill in fencing with the State ;  
For justice at a traitor's life doth fly,  
And when it makes a pass you put it by ;  
But if the sword doth hap' to run astray,  
Then thank your self for standing in the way.

[*Exeunt Card., Osso., Casso., Lub., shouting  
and waving their fauchions.*

*Jul.* Come, valiant friends! the talking prologue's done;

The curtain's drawn, the mighty play's begun!  
The music of the field in martial rage  
Calls us to enter on this fatal stage,  
Where each brave man shall doubly have applause,  
Crown'd by his courage, and his glorious cause;  
A cause more glorious there cannot be,  
I for the kingdom die, and you for me.

*Ex. Jul. and train shouting and waving their pole-axes.*

*The SCENE the DUKE'S chamber.*

*Enter THEODORE, and a SURGEON.*

*Theo.* Offer to let my master go out in this condition?

*Sur.* I could not hold him, sir, he would go out whether I would or no. But there's no danger, his wound's not great, nor was the arrow venom'd, as first you fear'd.

*Theo.* Oh! he'll hear all the news, *[Aside.*  
And then I tremble at the consequence.  
Now comes this babbling rascal.

*Enter LANDLORD.*

*Land.* Nay, I thought 'twould be as I said: the Count is to be King, and marry the Princess. How, now, where's your master? I've news for him.

*Theo.* Get you gone with your news, you prating bufflehead, or I'll set you down stairs. Come here with your news?

*Land.* Prating bufflehead! and you'll set me downstairs? Do you know who you speak to, sirrah? Come, come, you lie, you lie! you don't know who you speak to, and you're drunk, sirrah; you would not talk to me at this rate else, sirrah; get me down stairs with my news, sirrah? I'd have [you] to know, the best men in the kingdom are glad of my intelligence, you drunken rascal, you.

*Theo.* Yes, no doubt you have all the intelligence. Pray Mr. Corantoe-Master-General, what may your envoys and spies in foreign courts cost you yearly ?

*Land.* What may they cost me, sir ? pray what may your envoys and spies which you maintain with the Duke o' Gally-pots, Count Palatine o' Glisten-pipes, Marquess o' Mouth-glue, and Baron o' Bathing-tubs, for the support o' your rotten body politic, cost you yearly ? Ha, Sir Ragmanners, my intelligence comes from better men than you or your master either. I met no less now (because you prate) than six lords of my old acquaintance coming out of the field together all of a knot.

*Theo.* What knot ? a bow-knot ?

*Land.* A bow-knot, saucy-chops ! when did you see six lords tied of a bow-knot ? Ha ! can you tie your nose of a bow-knot ? You had not best provoke me, sirrah. But so, here comes my man, now it shall be seen whether I am a liar or no.

*Enter JOANNA and ALEXEY peeping.*

*Jo.* How, not here ! where did we lose her ?

*Alex.* I'll hold a wager the person we met in the cloak was the Duke, and she went after him somewhere, and is lost in the crowd.

*Land.* Come, come, sir ! you Mr Peagoose that stand peeping there, pray, sir, thrust in your nose a little further : I have some employment for you.

*[Pulls in Jo.]*

*Jo.* The rogue will discover all my design, and render us suspicious to the Duke's servant, I am afraid. Come in, Alexey, and help me to out-face the fool.

*[Aside to Alex.]*

*Land.* Come, sir, did not you hear in the field, as much as to say, as if the Count was to be made King, and to marry the Princess ? Come, answer directly to the point ; why don't you speak, sir ?

*Jo.* Who, me do ye mean?

*Land.* Ay, you, sir. Who should I mean else?

*Jo.* I hear it! how should I hear it? was I in the field to-day?

*Land.* Why you impudent stinking lying rascal! you won't tell me such a lie, will you?

*Alex.* You mistake me, Landlord, and ha' met somebody like him.

*Land.* No, sir, I don't mistake; I can see when I see, surely; I don't carry my eyes in a hand-basket, and more than that, 'cause he goes to't, he's the very man, and no other, from whom I'd all this news now.

*The.* Is this your six lords of a knot, you ninny? I see you can invent for a need.

*Jo.* Oh, a most grievous impertinent lying fellow! I'm so plagued with him sometimes.

*Alex.* Hark you, Landlord, are not you troubled with a dizziness in your noddle, a megrim sometimes? I am afraid you eat too much mustard, and such hot things.

*Jo.* Some snush\* would purge your simple brain.

*Land.* A little more would make me run distracted. Don't you tell me o' your megrims, your snush, and your mustard; a company of rascals! sirrah, did not I meet you coming out o' th' field, and I ask't you what news, 'cause I was loath to go farther, 'cause I was to go buy a pole o' ling for the women's dinner that lie in my house here; and you told me all this bibble babble, and bid me go no farther, but go to my lodgers with it: deny't if you dare, sirrah! I'll promise you if you do, I'll churn those buttermilk-chops o' yours, and let your master take it off. I care not if you and your master both get out o' my house, I can ha' customers for my rooms.

*Alex.* Come, enough o' this Landlord.

\* Query: Snuff? *Scotice*, "Sneishin."

*Land.* I han't enough, sir. I won't be made a liar on.

*The.* Why, what a troublesome fellow art thou.

*Land.* And what a troublesome fellow art thou. I won't be borne down by a company o' saucy valets that are good for nothing but to twirl a whisker, and a shave the crown o' some Sir Nicolas Emptipate, his master ; and be kickt thrice a day for a cast suit and bread and cheese.

*Alex.* Come, Landlord, I perceive you are abusive ; this is not to be endured. You must be corrected out o' this humour, it will be for your good another day ; and now our masters' backs are turn'd, we'll make bold to give you a taste of our parmesau.\*

*The.* And I'll give him one lick for the sake of his Corantoes. Come, sir, since you're so good at Corantoes, pray, let's see how you can dance a Coranto. Come, up with your news quickly.†

*Land.* Rogues, you won't murder me, will you ?

*The.* On the fourteenth instant, at the Port of Hucklebone, was drove in by storm a vessel call'd the Royal Cudgel, bound for back, bum, belly, noddle, or any part of the kingdom of coxcomb.

*Jo.* And near the same port another.

*Alex.* And another laden with snush, for the cure of the megrim.

*Sur.* They'll kill their Landlord.

*Land.* Rogues, rascals, thieves ! Will you murder me ?

Why, Surgeon, wilt thou stand by and see me Murder'd ? I'll lay my death to thee.

\* Also "Parmesan," sometimes "Parmasent."

† Coranto, from the French "Courante," means a nimble dance, or anything that runs quickly, such as a paper of news. There have been many newspapers called "Courants" in Great Britain within the last two hundred years. At the present time there exists in Scotland a deservedly popular Conservative newspaper, which originated about the commencement of the last century, called *The Edinburgh Courant*.



*Sur.* Pray, gentlemen——

*Alex.* How now, sirrah? do you prate, shaver o' shin-bones, drawer of gum-stakes, grafter o' broken stilts, trapanner o' crackt coxcombs? I'll teach you more manners.

*Land.* Murder, murder!

*The.* See, our lords!

*They beat Landlord and Surgeon off o' th' stage; and*  
*Enter LADISLAUS and PAULINA.*

*Lad.* And is it thus? Come, Theodore, my sword!

*The.* Oh, heavens! what is't I hear?

*Paul.* Come, sir, I know they're wrong'd by the fond talking world: they're constant, generous, they're angels! angels, not a pound a flesh about 'um, sir; and doth it sting thy soul? [*aside*] Crawl, crawl, about his heart, thou serpent jealousy, until he foams with poison.

*Lad.* [*aside*] Heavens! I fear something is strangely amiss with the young Duke: he hath talked all day at this distracted rate. What should the reason be? Some secret sorrow sets heavy on him; but I'll take no notice. Come, Theodore!

*The.* My lord! upon my knees——

*Lad.* No more, I'm wrong'd, abus'd, by my false friends,

And I will in, and die in their defence,  
Since they have lost their guard of innocence:  
If in a cause so bad my blood is spilt,  
I have revenge by adding to their guilt.  
My noble lord, farewell! a thousand blessings

[*Lad. turns to Paul.*]

Crown your sweet youth; and, when you see the Prince,

Do me the right t' inform him of my story,  
And recommend me to his noble thoughts;  
Tell him the dying Duke o' Curland begs  
A place, a monument to his fair soul;  
And so, heaven bless you both!

*Paul.* Oh ! oh, I faint.

[*She swoons.*]

*Lad.* Now, Theodore——

Farewell to thee, if I ne'er see thee more,  
Here, take these jewels, they are all I have  
At present to reward thy love and faithfulness.  
And now, dear Theodore, when the day is done,  
And with it me, seek out my lifeless carcass  
Among the dead, and give it a private monument :  
Let not my Princess's insulting eye  
Find out where injured Curland's ashes lie ;  
Lest she in scorn should visit him, and there  
Profane my tomb with a dissembled tear. [*Exit.*]

*The.* My lord ! be sure I shall do this and more,  
Ten thousand times, if I'm not dead before. [*Exit.*]

*Paul.* Ha, is he gone ? and hath he left me  
thus ?

Ne'er was false lady so belov'd as she,  
Nor any so unfortunate as me !  
But see, he is not gone ; there, there he stands !  
Come here, my kindest lord, and kiss me once,  
But once before I die, for I am going  
Where poor Paulina 'll trouble you no more.

*Jo.* Oh, heavens ! her grief mislays her noble  
reason,

What shall we do ?

*Alex.* I'll run and kill the villain.

*Paul.* Alexey, see what shadow's that ?  
Is't not a coffin ? 'tis ! Come, lock me in !  
I know not whether I am dead or no,  
But if I am not, I would feign be so.

*Alex.* Oh, I shall run my sword into myself.

*Jo.* And I shall break my heart.

*Paul.* Sirs, lead me in !

Well, since th'art gone, brave Ladislaus, adieu !  
I'd not have dealt thus cruelly by thee ;  
But I forgive thee, and when no one's by,  
I'll pray for thee, then fetch a groan and die.

## THE FOURTH ACT.

*The scene* AN OPEN FIELD COVERED WITH TENTS.

*Enter* OSSOLINSKY, CASSONOFKY, LUBOMIRSKY :  
*After, shouts and acclamations without.*

Ossol.	}	All's our own. Victory, victory !
Casso.		Come, for the plunder of the Princess' tent !

*Enter* DEMETRIUS *and* BATTISTA.

*Lub.* But see, Prince Radzeville, Commander of the Transilvanian horse ! what news from the dead ? Did not I see thee fall under thy horse feet ?

*Casso.* Come ! for the plunder of the tent, brave Prince.

*Ossol.* Move, slow devils.

*[Exeunt Ossol., Casso., Lub., shouting.]*

*Dem.* Never did such a gale of fortune blow. I'll sail in tides of blood up to their tents, and take the Duke o' Curland's mistress prisoner, carry her to Moscow, and keep her captive till Poland ransoms her with Curland's blood. Follow ; brave men ! *[Exit.]*

*Bat.* Go, 'tis in vain to hinder thee  
 When honour calls, nor will I stop thee now,  
 Although he fights, he knows not where, nor how.  
*[Exit.]*

*Enter* COLIMSKY.

*Col.* Must we not only fight with men, but devils ? Radzeville, Commander of the Transilvanian horse, who fell by my sword, is mounted afresh, hath broke through all our troops and stands o' pikes, and flies like lightning to the

Prince's tent, and doth greater things, now dead, than living. Pursue the warlike ghost ; all, all to the Prince's tent ! But see, whole troops of flame ; [*a flame flashes through the tents*] a thousand fiery spears pierce every way, and a bright cloud of fire breaks from the town ! What should it mean ?

*Enter an OFFICER running.*

*Ossó.* My lord, to the Princess' tent, or she is lost.

*Col.* Teach me my duty, you slave !

[*Strikes him with his sword.*]

What means this flame ?

*Ossó.* It is some valiant stranger, but who I know not, that hath flown about just like a fire-ship in seas of blood to grapple with whole fleets : and seeing the enemy flow all in tides up to the Princess' tent, hath set the tents and all the town on fire ; and here with five hundred resolute cavalry he comes to force his passage.

*Col.* Brave men, I'll lead the way to glory ! all, all to the Princess' tent ! [*Exeunt.*]

*Enter LADISLAUS, THEODORE, and followers with flambeaux in their hands.*

*Lad.* Come, valiant men ! let's give 'um brave diversion,

Let's set their tents afloat in blood and flames,  
And fill the air with clouds of human ashes ;  
Set all on fire, the town, the tents, the temple ;  
Spare not the very houses of religion. [*Exit.*]

*The.* Brave Prince, how generous thy actions are !

Unseen he changes all the scenes of war,  
And with a noble scorn he fights for them  
Who both his courage and his love contemn ;  
These glories must at last themselves betray,

And through all gloomy clouds must pierce a way.

[*Exeunt.*]

*The scene is chang'd to the Princess's pavilion ; a noise of arms, the women shriek within : And enter HYPOLITA, EMILIA, FRANCISCA, running.*

<i>Hyp.</i>	} Murder, murder ! the Princess will be
<i>Em.</i>	
<i>Fran.</i>	

} murder'd.

*Enter SHARNOFSKY, defending the Princess, pursued by DEMETRIUS, OSSOLINSKY, CASSONOSKY, LUBOMIRSKY, BATTISTA, and GUARD ; the women run about shrieking and crying murder.*

*Jul.* Stand by, Sharnofsky ! I'll defend my self.

*Shar.* Madam, for heaven's sake do not deprive me in the last moment of my life of that which I have liv'd and fought for all this while ; For if without defending you I'm slain, I lose my honour, and I die in vain.

*Jul.* That honour you shall have, but not alone, Nor rob my courage, sir, to crown your own.

*Shar.* Oh ! whither doth she rush ? For shame, ye cowards, set not your swords against a lady's breast, your princess too : she bleeds ! You saucy villains, y've wounded a divinity th' Americans would have kneeled and prayed to. Ye powers ! what, are ye all asleep above the clouds ? If ye are, lend me your thunder. Oh ! she's lost.

*Osso.* You are my prisoner, sir. [To *Shar.*

*Dem.* You, Princess, are mine. [To *Jul.*

*Casso.* So now shall I have a full draught of revenge.

*Dem.* Now know, fond Poles, I have deluded you ; I am not Radzeville, but Demetrius, a Prince o' the Imperial house o' Muscovy ; a mortal, an eternal

enemy to you all. I come to search [out] your General, the Duke of Curland, who like a treacherous Pole, after I had took him prisoner, shew'd him kindness, hath stole my Princess, and I'll enslave his, and, the next time I come, enslave you all. And now stand by me, valiant Transilvanians ! I'll give you all a hundred crowns a man.

*Bat.* Oh ! the good heavens, he betrays himself.

*Oss.*

*Cass.* } Ha ! what saith Radzeville ?

*Lub.* }

*Shar.* This is distraction.

*Jul.* Must I be carried then a slave to Moscow ?

*Hyp.* }

*Em.* }

*Fran.* }

Oh, the Princess ! oh, this Russian slave ! [Dem. drags her along.]

*Oss.*

*Cass.* }

*Lub.* }

He's mad ! he raves !

*Cass.* Hold, sir ! Cleave the rebel's head, slaves !

*Fran.* Heaven ! what stupid lethargy hath seiz'd thee ? Assist, unbind me, or else strike me dead rather than torture me with such a sight.

*Oss.*

*Cass.* }

*Lub.* }

Hold rebel, villain !

*Oss.* My lords, command all your men, horse, and foot, to surround the Transilvanian troops, and make 'um fling down their arms, or die. [Exit.]

*Lub.* Let all the cossacques wheel.

*Dem.* Fire, give fire ! a hundred of you stay, and guard the prisoners.

*Bat.* Oh ! the unruly fire that governs thee, Where will it lead thee ? [Exit.]

*Cass.* Now, to guard the prisoners shall be my work.

*Jul.* How am I made the sport and scorn of

fortune ! abus'd by Curland, trampled on by slaves ; and now led bound to follow the triumphant chariot of scarlet perjury.

*Shar.* My soul is torn with grief and rage.

*Casso.* Come then, I'll ease you both ? Alas ! I pity you ; but chiefly you, good Princess. Your kind father, I thank him, eas'd me of many a burthensome employment, and I in gratitude will ease your shoulders of such a weighty head laden with sorrow. [*Call Osso., Dem., Bat., bound.\**]

*Hyp.*

*Em.*

*Fran.*

} Oh, bloody villain !

*Jul.* Insolent slave ! dares such a thing as thee threaten a Princess' life ?

*Shar.* Barbarous dog ! bring me but to him, I'll kick his dirty soul out of his body.

*Casso.* I'll snap thy saucy head from off thy shoulders first. Guards, kill the prisoners ! I'll not allow the formality of praying ; and he that asks what orders I have for it, let 'um know I wear my orders by my side ; this is my Cardinal, Senate, and my King. [*shews his naked faulchion,*] Off with their heads, his crooked majesty commands it.

*Shar.* Thou monster of mankind, hast thou no sense of pity or humanity, nor of thy own, nor of thy country's honour, which such a horrid act will render infamous to all the world ? Here quench thy barbarous thirst of blood with mine, open all my veins, take my life, my fortune, honour, all I have, but spare, oh, spare the daughter of thy King !

*Jul.* No more, my lord, swell not the villain's pride by falling prostrate to it. Quick, Hypolita, give me a poinard !

*Casso.* Fetch a wrack, an engine, I'll torture him

\* i.e., Instructs Osso. to have Demetrius and Battista taken away and bound.

to death. But ha ! more sport, de'e come to put affronts upon the Kingdoms ?

*Enter OSSOLINSKY and GUARD, with DEMETRIUS, and BATTISTA bound.*

*Oss.* In the face of the whole army, sir, I'll cool your fiery insolence.

*Dem.* Yes, murder me, you slaves !  
I do deserve this punishment, and more,  
That my revenge should be so low and poor ;  
I ought t' have set it at no lower rate  
Than the whole ruin of your Polish State,  
All of you huddled in one common doom,  
Curland the cipher to make up the sum.

*Casso.* Tame the proud rebel ; Guards, off with his head !

*Oss.* Hold ! strike who dares, till I give the command !

*Dem.* Come, villains, level me right against the clouds,  
And then give fire, discharge my flaming soul  
Against such saucy destinies as those  
As dare thus basely of my life dispose ;  
Then from the clouds rebounding I will fall,  
And like a clap of thunder tear you all.

*Oss.* Well then, sir, since your spirit is so high,  
Your head shall be as lofty by and by ;  
Yes, your exalted thoughts shall have their due,  
Your head shall stand in both the armies' view.

*Casso.* Guards, are you asleep ? Cleave all their heads at once.

*Oss.* }  
*Casso.* } Strike !

*All the women give a shriek, and at that instant*

*Enter LUDOMIRSKY running.*

*Lub.* Hold !

*Oss.* }  
*Casso.* } Count Lubomirsky, the news ?



*Lub.* All's lost ! I am in such a confusion I cannot speak. Some devil in human shape hath quite turn'd all the fortune of the day, hath fir'd the town, the tents, and here he's coming on waves of blood and flame.

*Lasso.* Hell take thee for thy news ! Where is this devil ?

*Casso.* } The Guards retire ; stand, villains, or  
*Osso.* } you die.

*Lub.* Stand, cowardly slaves !

*Dem.* Is fortune penitent ? Battista, loose me !

*Bat.* I am bound too, sir.

*Dem.* Are your teeth bound too, sir ?

*Shar.* Ha ! is the scale turning ?

A thousand crowns but for one hand loose.

*Jul.* Deliverance swift like lightning ! Heaven, I thank thee.

*Enter LADISLAUS driving the GUARDS before him,  
 followed by THEODORE, and CAVALIERS.*

*Lad.* Stay, flying cowards ! Disparage not my sword,

Let it be said at least I fought with men.

*Osso.* }

*Casso.* } We are lost ! [*They are taken prisoners.*

*Lub.* }

*Dem.* And must I stand to be a thing of pity,  
 To receive the charity of this man's sword ?

*Shar.* I blush at our own chains, and this man's glory.

*Lad.* Secure the lords ! Madam, the scene is chang'd,

You're all at liberty.

And now my next great deed shall be

To set my heart at liberty from thee. [*Aside. Exit.*

*The.* My noble lord

Thus through the field with unseen triumphs flies,

As souls make their entradoes in the skies ;  
 Sure heaven some mighty glory hath design'd,  
 At last to crown such an illustrious mind. *[Exit.]*

*Jul.* What prodigy's this ?

*Hyp.* 'Tis your angel, madam.

*Jul.* A thousand crowns to know him.

*Shar.* A warlike phantom,  
 By heaven created for this exigence.

*Dem.* His haughty valour hath affronted me,  
 I'll out and kill him for his insolence.  
 And, when he's dead, I'll hug him for his bravery. *[Exit.]*

*Bat.* To arms again ; thus doth his active soul  
 Leap from one danger to another ;  
 Here we destroy, and there we save,  
 As vessels tost from wave to wave. *[Exit.]*

*Shar.* Let's out, and help to reap this glorious  
 harvest ;

But hark, a loud volley of martial shouts.

*All within.* Long live Juliana, our Queen !

*Shar.* Blest noise ; your name is bandied in the  
 clouds ;

There's a victorious tempest in the air,  
 And see a thousand lights approach the tent.

*Casso.* Oh, cursed sight ! and cursed noise.

*Enter COLIMSKY.*

*Col.* Now, madam, all's our own ! Your enemies  
 have all flung down their arms. Some come to crave  
 your pardon, others fly in multitudes to the  
 Cardinal's tent ; the Cardinal, in transports of rage  
 for his misfortune, confest his horrid villanies, and  
 fled. I sent an officer to conduct him to a private  
 grotto in a neighbouring grove, pretendingly for  
 his security ; in the interim the crowds rifled his  
 tent, and found the crown conceal'd, and here

they're coming sailing along with shouts and acclamations, resolving to repose it on your brow.

*Jul.* The weight's too great for me.

*All, within.* Secure the distracted State !

*Col.* The people grow impatient.

*Jul.* I'll sacrifice myself t'appease the crowds.

Heavens ! never was such a turn of fortune known,  
From a scaffold to a throne,

In one moment to be seen,

A dying captive and a Queen.

[*Exit.*

*Col.* So now, my good lords, you may be all at leisure for holy contemplations.

*Shar.* Guards, see especially

To that malicious Count.

[*Ex. Shar., Col.*

*Casso.* I know your kindness, I need not go to an astrologer to know my doom : what a long neck shall I have when my head's set upon a pole on one of the city gates.

*Oss.*

*Lub.*

} This is the giddiness of fortune.

[*Led away with Guard as prisoners.*

*Enter DEMETRIUS and BATTISTA.*

*Dem.* This way the spirit went, and as it walk't I saw a kind of shape resembling Curland.

*Bat.* My lord, your fancy in the heat of passion forges a thousand images.

*Dem.* If 'twas his ghost, I'll find out his abode ; let it be air, earth, or fire.

*Bat.* If it walks any where, 'tis there amongst the Queen's triumphant train.

*Dem.* I hear 'um shout, I'll amongst 'um.

*Bat.* Hold, sir ! pray let 'um not discover you for fear the Poles revenge th' affront you did their Princess.

*Dem.* Then I'll revenge th' affront the Poles did me. *[Exit.]*

*Bat.* Heavens! what a task have I. It is the same,  
To bridle a tempest, or to steer a flame. *[Exit.]*

*The SCENE, A HOLLOW ROCK IN A GROVE.*

*Enter the CARDINAL conducted by an OFFICER.*

*Card.* Heaven! have mercy! whither dost thou lead me?

*Osso.* I was commanded to conduct you hither;  
The Count will come to you here, and bring the news.

*Card.* He is a worthy friend.

*Osso.* 'Tis dark and private,  
Here you may lie with safety.

*Card.* Thus in a moment is my sun gone down.

*Enter a GENTLEMAN running.*

*Gent.* My lord, convey your self away with speed, all's lost! your men are fled, your tent is plunder'd; the Princess crown'd, and all your friends betray you. My Lord Grand Marshall's coming with a guard from the Queen to secure you.

*Card.* Then, there's no trust in man.

*Gent.* This way, sir; hasten!

*Osso.* Hold, sir, not so fast.

*Card.* Art thou set here to betray me too?

*Osso.* To guard you, sir.

*Card.* To guard me as a victim for sacrifice! I am at last outwitted in villany.

*Gent.* Oh, heavens! sir, you're lost, *[Shout.]*  
The Queen approaches; hark, the dreadful shouts.  
A thousand streaming lights flow all this way.

*Card.* And let 'um come, I have a friend in private will not betray me.

*[Pulls out a handkerchief.]*

*Gent.* A poisoned handkerchief, I fear.

*Card.* The little winding-sheet of all my glories ;

Ah ! had I studied but as much to gain  
Heaven, as this world, I had not sweat in vain :  
Instead of horrors that pursue me now,  
Immortal crowns had waited for my brow ;  
But my amazing miseries now are  
Beyond the aid of penitence and prayer :  
To my own idols I too long did bow,  
To put that fawning cheat on heaven now ;  
For he hath made my religion understood  
To be but craft, and my devotion blood.  
My heaven was t'ascend the Papal throne,  
Where to save other's souls, I've lost my own.  
And now, alas ! 'twere folly to deny  
Myself the pleasure to despair and die.

May all great men learn by my wretched fate,  
Never to stake their souls at games of State ;  
For though a while perhaps they seem to win,  
They'll find at last there is no cheat like sin. [*Dies.*

*Gent.* He's gone ; irrecoverably gone ! his great  
soul's fled,

And see a thousand lights usher the Queen ;  
She comes to see her mighty enemy  
Lie a cold statue prostrate at her feet.

[*The scene shuts upon the Card., &c.*

*Enter JULIANA crown'd, HYPOLITA, EMILIA, FRANCISCA, SHARNOFSKY, COLIMSKY, and GUARDS, at one end of the theatre, PAULINA, as mixt with the crowd.*

*Om.* Long live Juliana, Queen of Poland !

*Jul.* My lords, I thank you for all this great  
honour.

*Paul.* I've stole from Count Alexey and Joanna  
[*Aside.*

To seek my lord, and I'm afraid to find him,

Or with my rival here, or with the dead ;  
 If here I find him, I'm resolved he dies,  
 Only to spoil the triumphs of her eyes ;  
 But see, my servants come ! I'll get away. [*Exit.*]

*Enter ALEXEY, JOANNA, and LANDLORD.*

*Jo.* Heavens ! where is she wander'd ; and how came we to lose her ?

*Al.* What do'st thou do crowding in here ? Idle body, come help us to look our master.

*Land.* I look your master ! Go ! hang yourself with your master.

*Jul.* What murmuring's that ?

*Col.* See, guards, what means that noise ?

*Land.* No, rascals, I remember your megrim, your snush, and your mustard. I'll make you pay dear for that mustard ; it shall be costly mustard.

*Guar.* Oh ! is it you, sir ? [*Lays hold on Landlord.*]

*Col.* Guards, keep off the rabble ! Take that rude fellow, clap him neck and heels.

*Alex.* } Begone, quick, quick ! and leave the

*Jo.* } rogue i'th' bilboes. [*Ex. Alex., Jo.*]

*Land.* Oh, good your honour, I beseech your sweet honour.

*Col.* Sirrah, what's your business here ?

*Land.* Nothing, an't like your honour, but a couple of idle quarrelsome rascals that lie at my house ha' lost their master, and they'd make me look for their master. Now, if they ha' lost their master, I'm not bound to make good their master by no law in Poland. I refer it to your honour.

*Col.* Get you about your business, sirrah, and make no references to me.

*Land.* I thank your honour, I believe your honour knows me. Don't you remember where you lay when your honour kept the fat lady, the Lady

Clumsky ? You could make references to her for all your pride. [Aside.

Col. Begone, sirrah !

Land. I thought I should put you in mind of a reference. [Aside.] I've done, an't like your honour.

Jul. Now, my lords, what news of the Cardinal ?

Col. Nigh to this part of the field is the grotto where I commanded him to be convey'd ; and see ! the officer I sent to guard him.

*Enter an OFFICER.*

Off. My lord, the Cardinal—

Osso. Where is he ?

Off. Dead !

Om. Dead ?

Off. He lies so near, torches may show him you.

*The scene is drawn, the CARDINAL, presented dead in a grotto, a GENTLEMAN waiting by him.*

Land. Oh, 'bominable ! kill'd ? and is the Council o' Trent, and Pope Paul come to this ? Thou must know, honest guard, I'm a merry man, and I us'd to visit this good man's back cellar o' Rhenish, and then I call'd it the Council o' Trent, and there was a great tun, great grandfather or gossip at least to the great tun o' Heydelburgh, and that I us'd to call Pope Paul the third, and there did the Beef-eaters o' the guard and I——

Guar. Beef-eaters, you rascal !

Land. Sit in council about the good o' Christendom, till at parting we did our reverences to Pope Paul, fall down and kiss his great toe, the spigot, and let the heavenly benediction drop into our mouths.

Guar. You'd have my halbard drop into your mouths, would you Beef-eater, you saucy cur ?

*Jul.* A mournful spectacle ! How died the Cardinal ?

*Off.* Proudly, as he liv'd ; he would not stoop to pray,

Or if he pray'd, 'twas so, as he would seem  
He expected heaven should first pray to him ;  
He gave up's glory, but with such a pride,  
He scorn'd to keep it, since he was denied ;  
And though with death he found some little strife,  
Rather than ask, he would resign his life.

*Land.* What a wicked fellow was this ! Oh, fie upon him ! not say his prayers when he died ! how doth he ever think to come to good ? My lord, he was as arrant a——

*Col.* Guard !

*Land.* I ha' done, an't like your honour.

*Guar.* Sirrah, I could find in my heart to beef-eat you.

*Jul.* I'm sorry for his soul, but heaven's merciful ! Ah ! had this great man's piety been equal to's wisdom, and his many other noble virtues he had been a man too glorious.

*Land.* Nay, truly, he had as good a study of books, I'll say that for him, good old authors, Sack and Claret, Rhenish and old Hock. Come, said I, to the library keeper, tap me St. Gregory, or that good old father a tilt that looks like St. George a horse-back ; take his nag by the spigot, and give our brains a leap, said I.

*Guar.* Thou hast a mind to be laid by th' heels with thy Pope Paul.

*Land.* I ha' done, honest Guard.

*Shar.* He was too self admiring and conceited ; The Church and we did to his wisdom owe  
All honours Rome or Poland could bestow.

*Land.* He was something self-conceited indeed, that's the truth on't.



*Col.* He had a soaring spirit.

*Shar.* Reaching wisdom.

*Col.* Unsatiably ambitious, and inexorable.

*Land.* He was a notable man.

*Jul.* No more, my lords ! What he hath done, he's gone to answer for ; then for the reverence we owe religion, let him be interr'd with decency.

[*They take up the Car.*]

*Land.* And for the reverence I owe burnt Claret, I'll be at's funeral.

*Jul.* Now all the storms are past, the winds are down,

The waves transport me gently to a crown :  
Kind heaven smiles, and I am got above  
All other tempests but the world and love :  
And now I'll seek religion's flowery shore,  
And be expos'd to all these storms no more.  
My lords attend me, and you all shall know  
How I'll my person and the crown bestow. [*Exit.*]

*Land.* Well, I swear this is a delicate woman. I'd give all I am worth in the world I were a young Prince for her sake. I'd so jumble her and tumble her, I'd set her upon her head, and her heels, and kiss this end, and that end, and all in an honest way too.

*Col.* These words are of dubious and mysterious sense.

*Shar.* To a cloister, I fear.

*Hyp.* My lords, prevail with her,  
I can assure you she designs a cloister.

*Col.* Let's attend her to the palace, and then meet in council. [*Ex. Om., Manet Land.*]

*Land.* Well, it's a lovely creature ; I love her so well, I could be contented to a little shock for her sake, that I might lie in her lap, lick her lips, and be strok't. But hang't, it would but puff me up, I should be too proud and self-conceited. But here's

a devilish fall in my wishes, now I think on't, from a Prince to a puppy-dog : but love is humble. Well now, there's a harvest a coming, a coronation ; oh, what a crop of dollars will I reap for my windows, and balcony : I'll have a rix dollar for every quarry in my window, and a hundred for my balcony ; that is to say, fifty for my bell, and fifty for my coney.

In all, I'll have in current Polish money,  
A hundred rix dollars for my bell-coney [Exit.

*Enter BATTISTA.*

*Bat.* Heavens ! I've lost him : whither is he wander'd ?

What new fury hath transported him ?  
But ha ! the glittering of a naked sword ;  
A person tall, and of my Prince's stature,  
Walking about ! and hark, I hear a voice !

*Enter PAULINA.*

*Paul.* Heavens ! I walk about here in the dark,  
And hear the labours of departing souls ;  
A thousand airy forms fly round about me,  
And fan me into cold and dewy sweats :  
Oh ! if my lord be dead, would I were with him.

*Bat.* The place is enchanted.

*Enter DEMETRIUS with his naked sword.*

*Dem.* There the dying voice fainted away, by that old wall—— no, liar, that was an echo.

*Bat.* My Prince ! some frightful apparition leads him about.

*Dem.* What art thou that usurp'st the sacred name of my divinity ?

Speak, or I'll turn a ghost as thin as thee,  
And torture thee.

*Paul.* Hark, the Guards are near ! I will avoid 'um, and go fetch a torch, and seek my lord among

the dead, in those pale groves he is unkindly wander'd t'avoid his poor Paulina. *[Exit.]*

*Bat.* Hark, the voice cries Paulina.

*Dem.* Paulina, still ! what saucy spirit mocks me with that name ? could I but find thee, I'd tear thy aerial body into atoms ; and I'll have light, or I'll fire this grove, Ay, and set thee on a rack of flame to make thee confess, who, and what thou art ! And a light comes from behind that wall ! a youth with a torch, I'll run and fetch it.

*Bat.* He's grown distracted ! I must speak to him, sir.

*Dem.* And dost appear at last ? *[Runs at Bat.]*

*Bat.* 'Tis I ! Battista, Sir.

*Dem.* I know I might have kill'd thee so ; I'm led about with voices, groans, illusions. Fetch me that torch.

*Bat.* A fair and lovely youth walking among the dead ! sure 'tis some spectre.

*Dem.* Fetch me that torch !

*[Jo. and Alex. run over the stage.]*

*Jo.* There she is alone walking with a torch.

*Alex.* Where ?

*Jo.* Under that tree.

*Alex.* I see her : let's run, let's run to her !

*Dem.* Hark, a concert of voices.

*Bat.* Let's leave this dismal place ! there's a cabal of melancholy spirits that haunt it. See two flying shapes come towards this youth.

*Dem.* I think the dead hold here their rendezvous ; hark, there are some come from yonder grove ! I'm tortur'd, plagu'd. Fetch me the torch, I say.

*[BAT. Ex., and]*

*Enter LADISLAUS and THEODORE.*

*Lad.* Now, Theodore, press me no more,  
I now renounce her and her sex for ever.

And now I've steer'd her safely to a throne,  
 I'll leave her in her ports, and to my own,  
 From whence the war she hath on me begun,  
 Shall now on all the world be carried on ;  
 And captive Monarchs shall of her complain,  
 And curse my injuries and her disdain,  
 Whil'st I shall still by blood and slaughter prove  
 The scorn and hate I bear to her, and love.

*Dem.* Ho ! stand, what are you ? Battista, come with a torch !

*Lad.* Hark, the perdues call to the guard ; I'll in my chariot to town ; do you ride before, Theodore, and get post-horses ready this night. I'll onward on my way to Curland. [*Ex., Lad., Theo.*]

*Dem.* To Curland ! Ye powers, stand, stand ! Come with the torch, you slave.

*Enter BATTISTA running and lays hold on DEM.*

*Bat.* Sir, sir !

*Dem.* I see a chariot, villain ! Stand by, or I'll kill thee.

*Bat.* Are you distracted, sir ? Yonder's your Princess. I've overheard their talk.

*Dem.* Yonder's Curland's chariot, and the slave holds me.

*Bat.* Ha ! I see a chariot, I'll after it. Do you go to your Princess. Here, here, sir !

*Enter PAULINA, JOANNA, ALEXEY with a torch.*

*Paul.* Hark, I hear a voice !

*Alex.* It is the guards.

*Bat.* Here, sir, by all that's good, this is your Princess.

*Dem.* After the chariot then, fly ! Sir, a word with you. [*To Paul.*]

*Paul.* The guards call to us. Out with the torch, Alex.

*Paul.* } Run, run ! murder, murder ! [*Jo. Paul.*

*Jo.* } *The torch is put out.* *run off.*

*Alex.* Fly, madam, I'll make good your retreat.

[*Draws.*

*Dem.* Curse on my folly ! I've lost 'um in the dark.

*Bat.* Ha, lost them and the chariot both ? Curse on this rashness ; here, here they flee.

[*Both run confusedly crossing each other, and know not which way to take.*

*Dem.* Here, here's a path.

*Bat.* I see the chariot going straight to town.

*Dem.* I see the shape flying on the wind before me. [*Both run off.*

## THE LAST ACT.

*The scene A HALL.*

*Enter BATTISTA.*

*Bat.* With much ado I've overtaken the chariot, and I'm so out of breath I cannot speak. Ha, stop't her, by that balcony ! this is our lodging ! it is, and see the persons coming out of the house with a light. Where do they go ? I'll watch 'um. [*Exit.*

*Enter PAULINA and JOANNA.*

*Paul.* Oh ! I am faint with running, and the fright. Where's Alexey ?

*Jo.* He stay'd behind to guard us : but see ! he hath been here before us.

*Enter ALEXEY.*

*Alex.* Oh ! madam, the Duke is newly alighted

at the door, and on some news, I know not what it is, he's gone straight to the palace.

*Paul.* Heavens ! what should it be ?

*Alex.* They talk, the Queen is gone into a cloister, some say to marry.

*Paul.* Oh ! what comes into my head ? Joanna, slip to my chamber, and get a feather and a better periwig, and follow the Duke with all the speed you can.

*Jo.* I run, I run !

[*Exit.*

*Enter DEMETRIUS.*

*Dem.* 'Twas here they came, this was the house I'm sure. Ho, ho, the house !

*Enter LANDLORD, beating his servant.*

*Dem.* Ha ! my Landlord ! what, am I at home ?

*Land.* You rogue, you dog, I'll kill you, sirrah, I'll murder you ; would not you tell me this before.

*Ser.* Murder, murder !

*Dem.* Hold, come along with me quickly, shew me all your rooms. Here's a Princess lodges here.

*Land.* Don't tell me o' Princess. The rogue hath undone me.

*Dem.* Sirrah, come along ! or I'll send your soul before me.

*Land.* Sirrah, hold your prating. I've lost more than thee and all thy generation are worth ; I've lost five thousand crowns, and I'll stop it out of his wages, I'll not pay one of 'um a farthing. But what will that do ? that's some fifty dollars ; what's that to five thousand crowns ? undone, undone !

*Dem.* Dog, I'll set fire on's house.

*Land.* Will you so, sirrah ? a brave amends for my loss ; but, sirrah, I'll keep you fast enough for that. Go quickly, boy, run and fetch a constable.

*Dem.* A constable, rascal !

[*Draws.*

*Land.* Murder, murder ; ho ! there, sirrah, come back again, I shall be kill'd : you bloody rogue, will you murder me ?

*Ser.* Good, sir, don't kill my master. [*Holds Dem.*]

*Land.* Hold him whilst I go run and fetch a constable and secure his cloak-bag, and then I must to the palace, after this base cheating Duke. I've a pack of brave lodgers : here's one young blade, that I'm much mistaken if he or his man be n't a whore ; and the Duke's run away and paid me no rent ; and this vapouring Jack would kill me, and then set fire to my house ; brave doings, is't not ? but I'll feage \* you all. [*Exit.*]

*Dem.* What Duke's that ?

*Ser.* The Duke o' Curland an't please you, sir.

*Dem.* Curland ! where, where ? quickly slave.

*Ser.* I chanc't to spy him, and came and told my master, and for this he would ha' kill'd me.

*Dem.* Where, I say, villain ?

*Ser.* Sir, he is just gone to the palace ; a young gentleman that lodges here brought a courtier that told him the Queen was to be married to-night, and they are all run to the palace together.

*Dem.* I'll make one o' the company. His soul shall dance levaltoes in the air at the Queen's wedding. [*Exit.*]

*Ser.* Well, I was a fool he did not let this gentleman kill my master, or fire his house. I would he had !—teach him to belabour me for my good will. [*Exit.*]

*The scene A PALACE TO THE STREET.*

*Enter* LADISLAUS, PAULINA, JOANNA, *drest like a courtier*, ALEXEY, THEODGRE, *at a distance*—BATTISTA.

*Bat.* So, I have overtaken 'um, [*Aside.*]

\* Censure, chastise.

And here's some great mysterious thing in hand,  
The Duke has some design about the crown.

*Lad.* Knock at the gate, Theodore.

*The.* Indeed, my lord, this courtier is mistaken ;  
all say positively the Queen's resolved t' resign the  
crown, and go into a cloister, and that she spends  
this night among her priests and women in  
devotion to prepare for it ; and now all the Lords  
of the Council are gone in to dissuade her.

*Lad.* Knock ! when I bid you.

*Paul.* Come, good my lord, do not expose your-  
self to so much danger ; the gentleman's misin-  
form'd.

*Jo.* Perhaps so, sir, I only told you what my  
sister, who is a Maid of Honour to the Queen, told  
me.

*The.* Your sister !

*Lad.* My lord, let it be true or false,  
I am resolv'd to be conceal'd no longer :  
Thus to the sinful world revenge divine [*Aside.*  
Moves gently on with paces slow as mine ;  
And heaven stands behind the clouds awhile,  
And lets deluded man himself beguile ;  
And seems as if his law he did not own,  
But with brave scorn to let the world alone,  
Till man, grown impudent, begins to play  
His villanies in open scenes of day ;  
Then strikes, strikes home, and then his arm doth  
fall

With such a weight, one blow may serve for all :  
Thus my revenge I do a while retain,  
That when I strike, I may not strike in vain.  
Why dost not knock, Theodore ?

*The.* I do, my lord, and none will answer  
within. Ho there, open the gate !

*Porter [within].* What would you have there ?  
Here can none come in.



*Lad.* Give the fellow forty crowns.

*The.* Here are persons o' great quality, you shall have forty crowns to open the gate.

*Porter [within].* Bear back there! guard, keep off the crowd.

*People [within].* Oh, pray, Mr Porter.

*Paul.* I dread th' event. I wish I had not done this. *[Exit.*

*The.* Take notice, sir, if any mischief befalls my lord, you, and your Duke's lives shall answer for it. *[To Jo. Ex. Theo.*

*Jo.* Do you threaten, sir? Alexey!

*Alex.* I hear the slave. Let him have a care I don't cut his throat, and his master's, the worthy Duke. *[Exit Jo. Al.*

*Bat.* I'll after you all to see the meaning o' this. *[Exit.*

*Enter LANDLORD. The scene continued.*

*Land.* Now I warrant shall I ha' much ado to get into the gate after this cheating knave the Duke, I must speak 'um fair. Porter! honest old crony, friend and fellow soldier in the wars o' Bacchus, open the door, my drunken bulley.

*Porter [within].* What saucy fellow's that? get you from the gate, sirrah, or the guard shall lay you by the heels.

*Land.* Oh, the rogue, he pretends not to know me, he knows me well enough; why honest bulley Cerberus, corporal-turnkey, squire o' the house, nointer o' page-bums, engineer general o' double locks, spring-locks, pad-locks, and mouse-traps, open the placket o' the house, call'd the wickets, and let's in, boy. Dost not remember the Council o' Trent, and Pope Paul the third?

*Porter [within].* Prating rascal! you've a mind to be laid by th' heels?

*Land.* O th' cunning rascal ! he thinks I ha' company with me now, he's as cunning ! but here come my slaves ; what ha' you set fire on my house yet ?

*Enter DEMETRIUS.*

*Dem.* How now, the gate barr'd ? open the door here.

*Land.* Nay, if I can't get in, I believe you'll hardly get in, for all your brave cloak-bag.

*Dem.* Open the door, or I'll set fire on't.

*Porter [within].* De'e threaten, sirrah ! Guard, out quickly, here's a traitor threatens to fire the palace gate.

*Guar.* Bear back there ! let's come out.

*People [within].* Oh, you crowd me.

*Land.* So, so, you have done finely, we shall have our brains knock't out ; come, come, a spell quickly afore they come. I know the rogues as well as if I were in the bottom of their bellies ; come, half a dollar or so——

*Dem.* Open the door, fellow, thou shalt have fifty dollars.

*Porter [within].* If I do let you in, you can't get into the presence—the guard-rooms are all crowded. I let in a gentleman just now, and he stands in the crowd still.

*Land.* The rogue begins to be pliable.

*Dem.* Open the door, I say ! here's thy money.

*Porter [within].* Bear back there ! keep off the crowds. *[Exit Dem.]*

*Land.* Now, you can bear back with a pox to you, now, you hear o' money ; well, I see this money will make every thing bear back, and fly open. *[Exit.]*

*One within.* Ah, Mr. Porter, we'll give a rix-dollar, betwixt four of us.

*Porter [within].* A rope between four of you.

*The scene, A ROOM IN THE PALACE ; a table with the crown, sceptre, and regalia at one end, and beads and books at the other.*

*Enter JULIANA, HYPOLITA, EMILIA, FRANCISCA, COLIMSKY, SHARNOFSKY, and a PRIEST.*

*Col.* Well, Madam, since we must despair t'  
obtain,

We'll cease those pray'rs, which we thus make in  
vain ;

For to our sorrow we confess it true,  
This Kingdom hath not glory enough for you,  
In those celestial crowns you'll only find  
Exalted glories equal to your mind :

We only beg you'll help the shrinking throne,  
And save ten thousand souls besides your own.

For, madam, whatso'er your priests pretend,  
You may by crowns to other crowns ascend :

And cells on earth will cells in heaven find,  
Large crowns for mighty bounties are design'd.

*Shar.* And, madam, one thing I would beg, that  
when

You at the sacred altar stand again

So to address yourself, think on what score

You at those very altars stood before.

When vows with vows, altars with altars jar,

It seems to breed in Heaven a civil war ;

It is not for the Duke I intercede,

I now in the behalf of honour plead :

Though to the sacred church I freely bow,

No doubt, they can absolve you from your vow ;

Yet with the reverence to their power is due,

Methinks, I would have honour do it too :

In other worlds devotion may have bliss,

I'm sure 'tis honour that must save in this ;

And generous honour passes doom on none,

Till first their crimes are clearer than the sun.

*Jul.* My lords ! on either side I've heard your  
pleas,

And very much regard your kindnesses :  
But now my soul's employ'd on things above,  
Concerns of empire, and much more of love.  
As for the Duke I cannot censur'd be,  
I quit not him, but he renounces me ;  
Nor for the throne, I found it in distress,  
And mildly leave it in the calms of peace :  
And now eternally I bid adieu  
To love and empire, to the Duke and you :  
And here, my lords, I do your crown restore,  
And now retreat to what I was before.

*Confessor.* Great victory ! you saints above make  
room,

A mighty spirit doth in triumph come.

*Col.* Hold, madam ! ere you fall so great a  
weight,

And break in pieces our disjointed State ;  
Rather than we will rush again once more  
In the wild chaos we were in before ;  
'Tis voted by us all, that you alone  
Shall fix some person in our shaking throne.  
We swear allegiance to whomsoe'er you choose,  
Yea, and the death of him that shall refuse :  
'Tis all our votes.

*Om.* All, all !

*Jul.* The trust is high, and great, and needs  
many solemn thoughts, and you must give me some  
time to pause.

*Con.* Madam, the better to compose your mind,  
And fortify your soul in these last conflicts  
With earthly glory ; please to rest a while,  
We'll use the devout arts of holy church.

*The Queen seats herself in a throne ; the ladies stand  
in order on her right hand, and the lords on her  
left, whilst a chorus of voices sing.*

THE SONG.

How nobly heaven doth receive  
Whate'er a pious mind  
Is in devotion pleas'd to give,  
As if he crowns resign'd ;  
The sacred vaults with joy resound,  
The altars all with roses crown'd,  
And the poor saint in triumph brought  
To offer up one holy thought.  
And if to that such honour's due,  
What glories wait, great Queen, for you !  
*Chorus,—And if to, &c.*

If heaven thinks an humble bow  
To him devoutly meant,  
Then we whole hecatombes bestow  
In one devout intent ;  
When Queens lay youth and glory by,  
To seek our crowns of chastity,  
Some brighter stars must sure compound  
The wreath wherewith her head is crown'd  
For more than common honour's due  
To royal saints, great Queen, like you :  
*Chorus,—For more, &c.*

Then blest be all my storms of love,  
Though they discourteous were,  
That on our peaceful shore hath drove  
A saint so great, so fair :  
Now let the boy, with all his train  
Of griefs, go weeping back again ;  
Whilst you set sail before the wind,  
And leave this floating world behind.

Till spooning \* gently on, and fair,  
You turn an angel unaware.

*Chorus*,—Till spooning, &c.

*Con.* Now, that your royal soul is flown aloft  
Upon the wings of divine harmony;  
We'll keep it there by holy representation,  
First of the vanishing glories of the world,  
Its splendid entrances, its shady exits.

*Enter two QUEENS followed by two GHOSTS. They pass slowly over the stage. Soft music.*

*Con.* Saw you those royal shadows pass the  
round

With all the charms of power and beauty crown'd?  
Would not the glory which they did display,  
Make the world think none are so blest as they?  
Alas, had they but look'd on either side,  
They might have seen what would have damp't  
their pride:

Two pining spirits that were once as fair,  
Showing with sighs where they must all repair:  
Such are th' unseen shadows that attend  
All earthly glory, and in those they end.  
Now the next thing that we shall represent,  
Is chaste devotion, recluse piety.  
It's humble entrances, its glorious exits.

*Enter two NUNS clad in white, followed by two ANGELS crown'd. They pass as the former.*

*Con.* Saw you those virgins pass in holy state  
Observe how angels on their triumphs wait:

\* "To spoon," says Johnson, quoting Bailey, "in sea language is when a ship, being under sail in a storm cannot bear it, but is obliged to put right before the wind." "To spoom" bears nearly the same signification.

"When virtue spoons before a prosperous gale  
My heaving wishes help to fill the sail."—*Dryden.*

Their souls are as their beauties fair and bright ;  
 Their thoughts are as their garments pure and  
 white :

Their dreams are visions, and their breath is pray'r ;  
 They're fasted into spirits thin as air ;  
 Nor can you them from holy angels know,  
 Since these are nuns above, and they below.  
 And now, you in a solemn dance shall see,  
 How all these move to divine harmony ;  
 Confus'dly mixt each in their several states,  
 Walking around the changes of their fates ;  
 The world is a great dance in which we find  
 The good and bad have various turns assign'd ;  
 But when th' have ended the great masquerade,  
 One goes to glory, t'other to a shade.

[*They all dance.*]

Col. What tumult's that ?

*Enter a GENTLEMAN.*

2d. *Gent.* My lords, here is a person of unknown  
 quality desires admission ; by's habit we conjecture  
 'tis the same that fought to-day i'th' head of all  
 our troops, and sav'd the Count and Princess in  
 the field.

*Osso.* He's highly welcome ; let him have  
 admission.

*Enter LADISLAUS disguis'd, followed by PAULINA,  
 JOANNA, ALEXEY, THEODORE, at a distance,  
 BATTISTA. All the LORDS bow to LAD.*

*Lad.* It seems the bridal masque is done. [*Aside.*]

*Bat.* So, I ha' crowded in among the rest, [*Aside.*]  
 To see the event of this mysterious business.

*Jul.* I have considered on't, my Lord Shar-  
 nofsky ! heaven and your own merits design you for  
 the crown.

*She takes the crown off the table, and presents it to SHARNOFSKY, who seems to refuse it, and the Lords to constrain him.*

*Lad.* Ye powers ! *[Aside.*

*The.* What tragedies will here be straight ? *[Aside.*

*Paul.* She's false, indeed ! *[Aside.*

*Shar.* Great madam ! *[Seems to refuse.*

*Lords.* Kneel, and receive the crown. *[Sh. kneels.*

*Lad.* Ha ! is it so ?

Then now I see, I have not been deceiv'd,  
Sharnofsky, as thy glory so thy fate  
Is very near, and thus successful villany ;  
Heaven let's it to the top of glory come,  
Then strikes it dead with unexpected doom.  
Sharnofsky, draw ! there's one obstruction more  
Lies in your way to all your glories ;  
The Duke o' Curland's sword.

*Om.* The Duke of Curland.

*[Lad. draws and discovers.*

*Jul.* Ye powers ! the Duke ! I faint, Hypolita,  
Emilia, hold me ! *[Swoons in her woman's arms.*

*Theo.* Help the Princess !

*Shar.* The Duke of Curland's sword ! and can  
that sword

Be set against my breast ? for what is this ?

*Lad.* That shall afford us talk in th'other world.

*Shar.* I fall ! *[Shar. falls : the Guards call "treason," and run at the Duke : Colimsky interposes.*

*Col.* Hold, villains ! 'tis the Duke, your General ;  
what cursed devil poison'd the Duke's soul with  
jealousy of his brave friend ?

*Tde.* What fatal work is here ?

*Paul.* Oh, heavens ! Joanna, what have we  
done ?

*Bat.* What should this tragical confusion mean ?

*Jul.* What vision have I seen ? where am I ?



Am I awake ? or is't a martial dream ?  
See, the Count bleeding ! who hath done this deed ?

*Lad.* And dost thou then lament him to my face ?

Oh, thou apostate ! shame of royal blood ;  
Is this thy gratitude for all the martyrdoms  
I've suffered for thy love ? 'Tis I have done it, and  
done it

To revenge my injur'd love. And I but just  
should be,

Now I have punished him to punish thee ;  
But that, alas ! 'twould be so poor a deed,  
My very sword would scorn to make thee bleed ;  
And if my passion should the thing request,  
'Twould turn in rage against his master's breast.  
No, I shall leave thee to a higher doom,  
And now, go wait thy lover to his tomb.

*Jul.* Ha ! doth he go ? and leave me thus in  
scorn, *[Proffers to go.]*

Guards, stop the traitors ! I'll revenge my honour,  
And the Count's blood. In the interim,  
Carry him out, and use your utmost skill  
And care about him.

*Col.* Madam, he breathes, and whilst there's life  
There's hope. Guards, stop the Duke !

*[They carry out Shar.]*

*Theo.* She'll kill the Duke ; but I'll not long  
survive him.

*Jul.* Curland, thou diest ; but first thou must  
explain

The mysteries of this thy proud disdain ;  
Say then, what fury did thee hither send,  
To wound my honour, and destroy thy friend ;  
For none in Poland hath this treason wrought,  
Nor dare they wound my honour with a thought.

*Lad.* None dare ! 'twere sacrilege to make it  
bleed,

None but your valiant self dare do the deed,  
And you are grown to that insulting height,  
You scorn the modest whispers of the night.  
Trumpets must speak, and banners must display,  
And to your lover's arms you fight your way.

*Jul.* This is distraction !

*Col.* His Russian bondage hath mislaid his  
reason.

*Jul.* He's mad !

I once to punish him had an intent,  
And now I pity him, and those thoughts repent :  
And yet it may be those distractions are  
Only th' effect of pride, and wild despair :  
The sinner finds he's damn'd, and prays in vain,  
And now by blasphemy would ease his pain.

*Lad.* Yes, as a man damn'd by a false religion,  
When he finds all his piety in vain,  
Doth curse his gods, and wish he had liv'd profane,  
So all my merits lost, I now repent,  
That I have been so fondly innocent,  
That I in Muscovy so vain should prove,  
In seeking crowns and armies for thy love ;  
And cruelly my heart refused to give  
To one who wanted it that she might live.

*Jul.* What, then ! it seems thy killing eyes have  
there

Done many murders too, as well as here ;  
And what if I thy triumphs should disgrace,  
And in a grave should hide thy conquering face,  
Where ladies' hearts it might no more surprise,  
Nor women be in danger of thine eyes ?  
Sharnofsky's blood forbids to let thee live :  
Yes, Curland, thou shalt die ! it shall be seen,  
In this one glorious act, I am a Queen ;  
And let thy sovereign title plead thy cause,  
Let Poland talk of privilege, or laws,  
In this great doom I uncontroul'd will be,

And trample on the State, their laws, and thee :  
 And let the glory of thy fate contain,  
 And sum up all the glory of my reign.  
 Guards, kill the Duke ! hold, but kill him so,  
 That he may live within an hour or two. [*Aside.*  
 Methinks I now a little weakness find,  
 And my heart tells me, I would fain be kind :  
 Fool that I am ! I weeping melt away  
 Even all the crowns, and triumphs of the day :  
 The conqueror doth quit the field and fly,  
 Whil'st the proud captive stands insulting by ;  
 That ever I should play so weak a part,  
 To be entic'd thus to resign my heart !  
 A heart, design'd for things so far above  
 The petty troubles and concerns of love :  
 Yet now led captive, can so prostrate be  
 To worship him, who ought to worship me :  
 But for these follies I'll myself dethrone,  
 Forgive his sins, but will chastise my own.  
 Lead to the chapel ! I'll to-night——

*Con.* Hold, madam, your soul's disorder'd, it  
 must be calm'd with penitence and prayer, before  
 you can be fit.

*Jul.* I cannot help it, I am but woman. [*Weeps.*

*Lad.* Ha ! and have I wrong'd her ?  
 What cursed charm hath led me in this maze ?  
 Surely I have been abus'd ! Young Duke of Novogrod,  
 [*To Paul.*

Have you not told me lies ? I fear you have,  
 And done it to revenge your friend, the Prince.

*Bat.* Hark, he calls my Princess, Duke of  
 Novogrod. [*Aside.*

*Jo.* Discover to him——

*Alex.* Madam, undisguise ! and let the Duke  
 Affront you if he dares.

*Paul.* Yes, sir, I've led you in this maze of  
 jealousy ;

And done it to revenge my injur'd honour.

[*Discovers.*]

*Om.* A woman !

*Jul.* A woman !

*Paul.* Yes, and a Princess, madam,  
Great as yourself by birth, greater in misfortunes ;  
The daughter of the mighty Czar of Muscovy,  
Become a wandering pilgrim, hidden lies  
In the poor hermitage of this disguise ;  
By Curland's treachery, now brought so low,  
I even am asham'd myself to know.

[*Weeps.*]

*Bat.* Now, I perceive the mystery.

[*Aside.*]

*Lad.* The Princess, Paulina !

*Paul.* And dar'st thou mention then Paulina's  
name,

And proudly stand without remorse or shame ?  
Because in war thou hast a captive been,  
Wilt thou, in spite thy victories, begin  
On virtue, on religion, love, and me,  
And hate my name because I pitied thee ?  
When all the world forsook thee, I alone  
Bestow'd thy life, and made thy chains my own,  
Yea, more, so fondly I betray'd my flame,  
At thy petition, I thy wife became.  
When crowns lay at my feet, I married thee,  
Who hadst no armies, crowns, nor liberty ;  
Yet promis'd one, but meant in that above,  
A crown of martyrdom, for injur'd love.  
Yea, after all, perfidious man ! to fly  
And leave me in thy chains condemn'd to die ?  
And when I found thee basely to disclaim  
Thou hadst relation to Paulina's name.  
Know, Duke, I do abhor thee, and to-day,  
This hand, this steel, had ta'ne thy life away,  
But that some power did the blow withstand,  
And, when I proffer'd, did withhold my hand ;  
But my revenge now alters its design,

The death it aim'd at thee now shall be mine,  
Not that I die because I grieve to part,  
But thus to punish my rebellious heart.

[*Offers to kill herself, but Jo., Alex. snatch the dagger.*]

*Jo.* } Oh, she hath hurt herself; oh, madam;

*Alex.* } madam!

*Paul.* What means this cruelty? oh, let me die!

*Bat.* I now perceive the maze in which they wander;

Oh, I have been too slow in my discovery.

*Jul.* And have I wept and bled for this?

*Lad.* What cursed phantom did abuse my shape?

As ever, heaven, thou'st regard to truth

Or innocence, now by thy thunder show

If it was I that wrong'd this lady so.

*Jo.* Oh, horrid, horrid!

*Alex.* Oh, immortal powers! and can you suffer this?

*Jul.* Prodigy!

*Con.* Oh! Madam, rule your haughty passions,  
There is a ring of angels made about you,  
To see how you'll come off in this great combat.

*Jul.* And let 'um make a ring—they to themselves

The pleasure of revenge would not deny,  
Were they but flesh and blood as well as I.

*Bat.* I must reveal in time, before more mischief ensues. Royal madam——

*Jul.* Ha? what art thou?

*Bat.* I'm one, whom if you please

Can in one word rectify all mistakes.

'Tis a deceitful marriage then breeds this

Confusion: the Princess was not married

To the Duke, but to my Prince Demetrius,

He who to-day was, Madam, in your tent [To *Jul.*  
Condemn'd to die——

*Lod.* My innocence is cleared by miracle.

*Paul.* Is Prince Demetrius here? and did he abuse me so?

*Bat.* Madam, he ventur'd on so grand an enterprize,

Partly t' allay the torment of his love,  
And partly for revenge upon your father,  
Who, having promis'd you, as a reward to him  
For taking the Duke prisoner, slighted his royal word,

Upon the news of the King o' Poland's death,  
And proffers you to the Duke, with a great army,

Only in hopes to make you Queen o' Poland.  
The Duke, indeed, did nobly slight the proffers.

*Jul.* So Count Sharnofsky said.

What have I done to wound that gallant man?

*Bat.* My fiery Prince resenting the affront,  
As proudly as the Emperor did his,  
'Twixt rage and love did by a wile entice you  
Unto the castle, where the Duke was pris'ner,  
Pretending danger, penitence, and love,  
And, if you remember, married you in the dark,  
Because he would not trust, as he pretended,  
The priest himself with such a dangerous secret.

*Om.* Amazement!

*Bat.* And ere you could discover the mistake,  
You fled away in fright, and ere you went  
Brib'd the Cipier\* for the Duke's liberty;  
Then he, in innocence forsaking you,  
And you, as innocent in pursuing him,  
Occasion'd this unhappiness.

*Col.* Heavens! 'twas this the Cardinal took  
advantage on to breed all this disorder.

\* Halliwell, in his *Archaic Dictionary*, has "Cippus, the stocks or pillory." "Cipier" probably means "jailor" or keeper of the stocks.

*Om.* Now all's come to light.

*Paul.* How have I been abus'd? unhappy I,  
Born to misfortunes.

*Bat.* See, my Prince is here!

*Enter DEMETRIUS and LANDLORD, struggling with  
the GUARD.*

*Lad.* I think, my Landlord, the Prince perhaps  
was the other stranger lodg'd in the same house:  
petty humour of fortune!

*Land.* Come, honest Cardinal Bembo, dost thou  
not remember

[*To the Guard.*  
I made thee a Cardinal at the Council o' Trent?  
Hast thou forgot Pope Paul's great toe, boy?

*Dem.* Slave, shall I stay here all night?

*Guar.* Well, what would you see? all's done!

*Land.* Nay, I told you I'd get you in, if any  
body could; the rogues all know me as well as a  
beggar knows his clap-dish.\*

*Dem.* Curland, have I found thee? 'tis not thy  
friends,  
[*Draws.*  
Nor the Queen's guards that shall protect thee.

*Bat.* Hold, sir! all's well. [*Holds Dem.*

*Dem.* Not till Curland or I fall.

*Land.* Why, what a mad fellow's this; draw in  
the presence! why, sirrah, do you know where  
you are, you malapert lad you? I shall be hang'd  
for bringing in a quarrelsome jackanapes. If I had  
known I would ha' kept him at home, I warrant  
him.

*Bat.* Oh! hold, and turn your eyes on that sad

\* "Clap-dish," or "clack-dish," a box with a lid to rattle and  
make a noise when shaken, carried by beggars to attract notice  
and bring people to their doors. Forby mentions that there  
is a phrase still current, "His tongue moves like a beggar's  
clap-dish." In Kenneth's time the term was applicable to  
"a wooden dish wherein they gather the toll of wheat and  
other corn in markets."

object that there lies weeping, bleeding for your crimes.

*Dem.* My Princess ! I'm in a trance ; oh, bloody vision !

What cursed hand hath done this wretched deed ?

*Paul.* 'Tis you have done it. Oh, Demetrius, How have you injur'd me ? what horrid dangers And miseries have you expos'd me to ?

*Land.* This young man hath been in a scuffle, I see.

*Paul.* I'd lost my life under my father's anger, Had it not been for this good Count Alexey, Who had the charge of me, and help't me away ; And now in passion I have chas'd the Duke, Thinking him guilty of forsaking me His lawful wife, and made him kill his friend, Injure his Princess ; and had fallen himself By my revenge, this steel had pierc't his breast, But Heaven to whom his innocence was known, Thus made me turn the blow against my own.

*Land.* What's the meaning of all this blind story ?

*Dem.* And have I injur'd thus the Duke, and you ? What miseries, what torments are my due ? First by some slave, or villain, let me die, And, when I'm dead, then stab my memory. By my own hand, or your's, to die, would be A death too brave for such a fiend as me : And, when I'm buried, to my grave repair, And throw in scorn my ashes in the air : But lest you prove unjust, and pardon all My horrid crimes, thus at your feet I fall.

*[Proffers to fall on his sword, and is prevented by Lad., Paul., Bat.]*

*Land.* What ! art mad ? wilt thou kill thy self, sweetheart ? bless me, he makes my heart ake ; take the sword from him, fie upon't ! who let's such



young fools ha' swords, that don't know how to use 'um?

*Paul.* Hold, Prince Demetrius, live! your wife, Paulina, doth beg it of you.

*Land.* Your wife, Paulina! what, I warrant this young man is that young man's wife; why, sure my house was enchanted to-day, lodg'd Princes, and Dukes, like mummers and masqueraders; and women and wenches in men's cloathes, and cloak-bags, and scufflings, and they kill one another, and they're alive again, and this, and that, and I know not what. Here's work indeed!

*Dem.* And, can you pardon me, my kindest Princess?

*Paul.* Yes, my dear Demetrius, I have charity enough to pardon you, and virtue enough to love you.

*Dem.* Blessed minute; I shall die with happiness.

*Alex.* And I with joy. [*Al. weeps.*]

*Dem.* Now, generous Ladislaus, can you forgive me?

*Lad.* My princely friend.

*Land.* Ay,—— hug,—— but you're but a couple o' knaves both on you.

*Paul.* Great madam, may not we embrace, as well as our dear lords?

*Jul.* Yes, madam, and perhaps with an affection as generous as theirs.

*Om.* Celestial sight!

*Col.* The charm that rais'd this tempest o' confusion

Is now undone, the horrid spectre's vanisht;

All ends in friendship, let it end in glory;

Love now is crown'd, let honour be so too;

Let's place the crown upon the head of him

Who in a thousand fields hath purchas'd it.

*Land.* With all my heart, truly, though I must

tell you, you're none of th' honestest to run away and pay me no rent. [*Aside.*]

*Col.* Great Duke, it is decreed you are our king, And you our queen. [*To Jul.*]

*Om.* Long live Ladislaus, King of Poland, and Duke o' Curland !

*Om.* Long live Juliana, Queen of Poland, and Duchess of Curland !

	}	My Lords, we thank you for all this
<i>Lad.</i>		great honour,
<i>Jul.</i>		And shall endeavour still to make this crown

Rather the kingdom's glory than our own.

*Land.* Your humble servant ; nobody questions it. Well now, an't please your majesty——

*Lad.* Go, I forgive thee.

*Land.* Forgive me ; thank you heartily : I come to dun him for money, and he cries, he forgives me ; right courtier, i'faith ; but if you forgive me, I won't forgive you : in the first place, for cheating me of five thousand crowns, but that I'll take no notice of. [*aside*] Why, sir, for my rent, and several other courtesies, as procuring, conniving, angling for trouts ; no courtesy in this age ; come, come, sir, a feeling, a feeling, and I'll take no notice, otherwise my tongue doth naturally hang so loose, ——but nothing is better for it than a little Aurum Potabile.\*

*Lad.* This fellow is strangely impertinent.

*Land.* Besides, do I deserve nothing for my honesty for concealing you ? I knew you well enough.

*Lad.* I doubt, Landlord, if you had, my head had not stuck fast upon my shoulders.

*Land.* It may be, sir, if I had been put to a

\* See Davenant's Works, vol. i., p. 72.

great strait indeed, I might have borrowed a little money upon your nose, or so——

*Lad.* Rid me, Theodore, of this fellow, and give him a hundred dollars.

*Lad.* Thank your majesty !

*Enter one of the GUARD, who whispers COLIMSKY.*

*Col.* Sir, the Grand Marshal and the other Lords desire to have admission to your majesty, t'implore your grace and pardon. [*To the King.*]

*Enter GUARD with OSSOLINSKY, CASSONOSKY, and LUBOMIRSKY, as prisoners.*

*Osso.* } Heaven crown your majesty with a  
*Casso.* } long and happy reign !

*Jul.* Oh, my good Lords ; what ha' you chang'd your tunes ?

But you, poor men, sung but the Cardinal's notes :  
My lord, forgive 'um. Thou malicious Count

[*To Casso.*]

That wouldst have murder'd me in my tent to-day  
And mixt my blood with my great father's ashes,  
Know, slave, some of my guards shou'd strike thee  
dead,

But that thy very baseness saves thy head.

Who merits my revenge and hate, must prove

As brave and great, as he who gains my love.

I pardon thee : retire out of my sight——

And now go home, repent thy crimes and see

If heaven will be generous like me.

*Lad.* My lords, you have your pardons ; your lives and fortunes we shall not touch, your offices and governments we must bestow on men of better maxims. Count Colimsky, the baton of Grand Marshal we confer on you. Their Governments and Palatinates we shall consider of.

*Paul.* I'll beg a command of the King for you, good Count Alexey.

*Alex.* No, madam, I'll serve none but your Highness. Let me but live in your favour, 'tis all the glory I am ambitious of.

*Casso.* Now will I go home and hang one-half of my slaves, starve the other, kick my wife out o' doors, be drunk nine and fifty hours together, breed a mutiny at home, and a rebellion in the Kingdom; and at last lose my head for my pains, and there's an end of good Count Cassonosky.

*Lad.* Now, let us all go visit my brave friend.

*Enter a GENTLEMAN.*

*Gent.* Great sir, I now came from him. His wound is search't, and is found not so dangerous as first was fear'd. At his return to sense, he seem'd amaz'd, as having lost all memory how he came wounded so; nor was he concern'd, but only enquir'd about the Queen's health.

*Lad.* Brave friend!

*Jul.* The Count was ever generous.

*Om.* Lights for the King and Queen!

*Lad.* Thus do our fortunes lead us blindly on,  
And to be happy we are first undone;  
And thus the mighty storms have all combin'd  
To cast thee on the shore which I design'd.  
Now I am blest with happiness above,  
My own ambition with a crown and love.

## THE EPILOGUE.

SPOKEN BY PAULINA AND LANDLORD.

*Land.* Now, gentlemen, a word.

*Paul.* How now, you lout,  
What are you speaking?

*Land.* Ha, th'ast put me out,  
I know not what it was.

*Paul.* Oh, I can tell !  
The Epilogue ; yes, it becomes you well,  
You gentlemen ! and why, I pray, to them ?  
What, do the ladies merit no esteem ?  
Good sirs ! I know not whether 'tis your due,  
But poets still direct themselves to you :

*[Turning to the audience.]*

Don't the fops know in this and every age,  
'Tis beauty rules the world, much more the stage.  
When you ha' done your best, the scribbling clowns  
Lie at the mercy of the ladies' frowns :  
And not a critic of you all but knows,  
No repartees are half so sharp as those.

*Land.* Why, prithee, 'twas the women wits I  
meant,

'Tis not the men I'm sure that pay my rent ;  
For they are grown so hect'ring now-a-days,  
They kick my customers, and damn their plays,  
That I am ruin'd by your critic blades ;  
What, d'ee think I keep fiddlers, men, and maids  
For nothing ? and, besides that dreadful charge,  
I'm building a new house, that's brave and large ;  
If you're so curious as y'ave been before,  
I must e'en lay the key under the door.

*Paul.* Prithee, ha' done !

*Land.* No, sir, I've more to say ;  
Then if the liquor I ha' broacht to-day

Be good, commend it, but if it be dull,  
I'faith e'en damn, and ram your belly full.

*Paul.* Away, rude fool ! fair English Diet then,  
Senate of ladies, lower house of men,  
I humbly pray, decree before you go  
If marriages like mine be right or no,  
At least resolve in pity of my pain,  
To sit to-morrow on the same again.

THE HISTORY OF CHARLES THE  
EIGHTH OF FRANCE.

*The History of Charles the Eighth of France, or the Invasion of Naples by the French, as it is acted at his Highnesses the Duke of York's Theater. Written by Mr. Crowne. Honestum est secundis tertiusve consistere. Qu. London. Printed by T. R. and N. T. for Ambrose Isted, at the sign of the Golden Anchor, over against St. Dunstan's Church in Fleet Street. 1672. 4to.*

*Ib. 4to. 1680. With the difference of a fresh title page.*



THE first new play brought out in Dorset Garden was the History of Charles VIII., or the Invasion of Naples by the French. It was performed, according to Geneste, "six days together and now and then afterwards."\* Adopting the fashion of the writers of tragedies in France, and aware of the prejudice of Charles II. in its favour, Crowne, following the example of Dryden in his siege of Grenada and other tragedies, and of Lord Orrery, in his successful dramas of Mustapha and Henry the Fifth, has ventured to woo Melpomene in rhyme.

As Betterton performed the character of Charles VIII., Harris that of Ferdinand, son and successor of Alphonso the King of Naples, Smith the Prince of Salerne, and Mrs Betterton Isabella, widow of John Galeazzo, Duke of Milan, it is not surprising that the piece so well cast was successful; indeed, more so than some of Dryden's tragedies in verse, the absurdities of which were at the time admirably satirized by the Duke of Buckingham in his comedy of the Reliearsal, of which Sheridan's Critic, a century later, was a clever but inferior imitation.

Alphonso, king of Naples, was represented by Mathew Medbourne, who was author of *Tartuffe*, a translation of Moliere's comedy of the same name, of which there are two editions, one 1670 and the other 1707, 4to. This drama, of which a favourable opinion is expressed in the *Biographica Dramatica*, was represented at the King's Theatre with very great applause. In 1718, Cibber's *Nonjuror* appeared, taken from the same source, "and the principal character in it, Dr. Wolf, is a close copy from the same original." In 1768, Bickerstaffe's *Hypocrite* was performed at Drury Lane with great success. It is an alteration of Cibber with the addition of the character

\* History of the Stage, vol. i., p. 124.

of Mawworm. It still holds its place among the acting plays; and fortunate indeed are they who have had the gratification of witnessing the inimitable impersonation of Dr. Cantwell and Mawworm by Dowton and Liston.

Medbourne is believed to have written another drama, a tragedy entitled Saint Cicily. He was a zealous Roman Catholic, and was caught in the meshes of Dr. Titus Oates. He was committed to Newgate, November 26, 1678, where he died the 19th March following. He was an actor of great eminence, and deserved a different fate.

Although the conquest of Naples by Charles VIII., the abdication of Alphonso in favour of his son Ferdinand, and some other circumstances, are true, still the greater portion of the incidents in the present play have little historical foundation, and appear to be either the fruits of the author's own imagination, or taken from some old Italian novelist.

Charles was the son and successor of Louis XI, whose character has been given in Quentin Durward with such perfect accuracy by the author of that admirable romance, that it may be accepted as the most complete and truthful portrait of that monarch extant. Charles came to the throne in the year 1483, at the age of thirteen years and two months.\* "The king his father," says Commynes, "had brought him up at Amboise in such solitariness, that none beside him besides his ordinary servants could have access unto him: neither permitted he him to learn any more Latin than this one sentence, *He that cannot dissemble cannot reign*, which he did not that he hated learning, but because he feared that study would hurt the tender and delicate complexion of the child. Notwithstanding, king Charles, after he came to the crown, grew very studious of learning, and gave himself to the reading of stories and books of humanity, written in the French tongue, and attempted to understand Latin."† Unlike his father, Charles was a man of high and honourable principles, and of great personal

\* Henault's History of France, by Nugent, vol. i., p. 326—5th edition, London, 1782, 8vo.

† History of Philip de Commynes, Knight, Lord of Argenton—4th edition, London, 1674, folio, page 225. Translated by Thomas Danett. Originally printed in 1596, and dedicated to Lord Burghley.

courage. His reign, although short, was a beneficial one to his country, and his demise on the 27th April 1498, before he attained the age of twenty-seven, was deeply regretted, although his successor, the Duke of Orleans, his cousin, obtained as Louis XII., the title of "The father of his people."

The right of Charles to the kingdom of Naples was by no means clear, being founded on a testament or will of Joanna, queen of Naples, the existence of which was questioned. His Holiness the Pope, who assumed a right to all monarchies that could not find owners, especially claimed Naples as coming under the papal power, and, as he wished to propitiate the pious Louis XI., obligingly proposed to make it over to him, but the cautious monarch would have nothing to do with the tempting offer, which was renewed to and accepted by his son. Accordingly, so soon as Charles had arranged with infinite success many matters of great importance to France, and settled his quarrel with Britany, by his nuptials with the Lady Anne, in 1491, thus permanently uniting that valuable principality to France, he proceeded to enforce his claim to the Neapolitan diadem in direct opposition to the advice of his councillors, who desired that he would content himself with his own dominions. He invaded Italy, and within a period of time not exceeding six months, came, saw, and conquered. Upon the 21st of February 1495-6, Charles VIII., clad in imperial robes, made his triumphant entry into Naples, where he was received with enthusiasm by the citizens.

Alphonso, the Neapolitan ruler, becoming unpopular, had, previous to the French occupation, prudently abdicated in favour of his son Ferdinand, a young prince of great courage, and beloved by the people, whose detestation of his father, coupled with a terror of the French arms, had so completely paralysed them that no opposition was offered to the invaders.

Time usually works wonders, and it did so in this instance. An union of potentates, including Pope Alexander VI., who succeeded, Pope Innocent VIII., in 1492, the Venetian Republic, Henry VII. of England, and the Emperor Maximilian, who had designed to marry Anne of Britany himself, the youthful and gallant ruler of

France compelled Charles to retire from his conquests. He had great difficulty in retracing his steps; but defeating the allied army, commanded by the Marquis of Mantua, at the battle of Fornova, on the 6th of July 1496, where Charles displayed the most signal proofs of valour, his return home was comparatively easy.

Charles, having recruited himself, was anxious once more to try his fortune in Italy, but was dissuaded by his cousin of Orleans, who dreaded the consequence of his demise in a foreign country,—an event which, from his indifferent health, was far from improbable. The apprehensions of his subjects were soon realized, as he died in July 1498. "Charles VIII.," says Commynes, "was but a little man, so good natured that it was impossible to meet with a better creature." Upon his decease, his wife, Anne of Britany, put a black knotted lace round her coat of arms, a custom which prevailed until the first Revolution. She became the wife of his successor, Louis XII. in 1499, and died 8th of January 1513.\*

The departure of Charles from Naples having removed all difficulties, Ferdinand recovered his kingdom, but he did not long enjoy this return of his prosperous fortune, for dying soon after without issue, he was succeeded by his uncle Frederick. Thus, says Guiciardini, in the space of three years, the kingdom of Naples had five kings—Ferdinand I., Alphonso, Ferdinand II., Charles VIII., and Frederick.

Lewis, Duke of Orleans, is a prominent character in the play. According to Brantome, Anne, the sister of Charles, was fond of him but he did not return her love. He was thrice married. His first marriage with Joan, the daughter of Louis XI., was not consummated; his second, with Anne of Britany, was a happy one, and his third, with the Princess Mary of England, is said to have caused his death, as he had, for her sake, en-

\* This lady's matrimonial adventures were singular enough. She had married the Emperor Maximilian by proxy; but she broke the contract, and espoused Charles VIII. On his death Louis XII. became her husband; but to bring this about he had to divorce his wife Joan, the daughter of Louis XI., who had forced him to marry her. By the obliging aid of the Pope he obtained a declaration of nullity of the marriage, and by means of it was enabled to marry his cousin's widow.

tirely altered his manner of living, "for before he used to dine at eight o'clock, and now he was obliged to dine at noon; it had been likewise his hour of going to bed at night, and now he frequently sat up till midnight."\*

He died on the 1st of January 1515, aged fifty-three, having reigned seventeen years, and was interred at St. Denis. His death was the cause of general lamentation—the bellmen went about ringing their bells, and crying along the streets, "the good king Louis, the father of his people, is no more."†

The French Commander Montpensier, a nobleman of high position, was appointed Viceroy of the Kingdom of Naples by Charles VIII. In 1496, at Pozzuolo, he fell a victim to the plague.

Isabella was the widow of John Galeas, or Galeazzo, Duke of Milan, who was poisoned in 1494 by his uncle Ludovico, or Lewis Sforza, usurper of the duchy, in the possession of which he was confirmed by the Emperor. Sforza, after exercising great influence in the affairs of Italy, changed sides in a manner worthy a man of liberal views. Ultimately he was taken prisoner by the French, and confined to the castle of Loches, where he died in 1510. He was surnamed the Moor, not from his complexion, for he was rather fair than swarthy, but from an allusion to the Italian word *Mora*, which signifies a mulberry tree, and which he had taken for his device, considering this tree as a symbol of prudence.‡

The love passages alluded to by the Duchess Isabella, in the play, as passing between her and Charles are pure fictions, besides, she was not a widow when Charles invaded Italy. Commynes says, that when the French monarch was at Milan, before he entered Naples, John Galeas, the Duke of Milan, was alive, but confined in the castle of Pavia, with his "wife, daughter of King Alphonso, in a very piteous estate, her husband being sick," and that husband and wife were held in this castle, "as under guard, and her son who is yet living with a daughter or two. The child was then about five years old, and him every man might see but no man might see the Duke; for myself passed three days before the King, and by no means could be

\* Henault, p. 352.

† Ib. 339.

‡ Ib. 342.

suffered to come within." The King, however, saw him, but would not speak on his behalf, for fear to offend Lord Ludovic. "At the same time the duchess fell upon her knees before the said Ludovic, desiring him to have pity upon her father and brother. He answered that it could not be. But to say the truth, she might better have entreated him for her husband and herself, being at that time a goodly young woman." \* This statement of Commines nearly fixes the time when Duke John was "done to death" by his strong-minded uncle, and it could not have been very long after the conversation with Charles, who proceeded to Naples, never imagining that the murder of the Duke would follow. Probably, the *prudent* Ludovic was apprehensive that the success of Charles at Naples would be followed by the liberation of his victim. As it was, this versatile Prince very soon afterwards, with his associate, Pope Alexander Borgia, a potentate alike distinguished for vice and villany, assisted by the Venetians and the Emperor Maximilian, futilely attempted to cut off Charles on his return to France.

Although a real personage, the Prince of Salerne, except to the effect of spurring up the French monarch to invade Naples, † had little concern with what was doing in the city, as represented in the drama. He was a Neapolitan, chief of the noble family of St. Severin, and had been banished from his native country for rebellion. Trivultio the turncoat, despised equally by Charles and Ferdinand, Ascanio, Cornelia, the widowed Queen of Cyprus, and Julia, are, we suspect, indebted for their existence to the author himself.

Of the merits of this tragedy in rhyme it may be fairly said that it is just as good as any other of the time. Where Dryden failed it is not very likely Crowne would succeed. No one would suppose that the author of *All for Love* and *Don Sebastian*, tragedies of the first rank, would have wasted his powers upon such exaggerated extravagances as *Almanzor* and *Almahide*, or *Tyrannic Love*. But such was fashion—the King admired rhyming plays, and his courtiers were bound to do so also. It is a remarkable instance of the low ebb to which the public taste had descended, when the vigorous

\* Commines, page 257.

† Commines, page 276.

language of Shakespeare, Jonson, and their contemporaries was in a manner banished from the English stage, to make way for the insipidity of French feeble rhythmical declamation. It was to Buckingham's Rehearsal, that we owe the cure of this Gallic malady.

The patron to whom Crowne dedicated his tragedy was a nobleman of good descent, the grandson of Charles Wilmot, created an Irish viscount and English baron by Charles I. He defeated Sir William Waller, at Roundway Down in Wiltshire, in July 1643. His son Henry received the higher dignity of an Earl from Charles II., and was the first Earl of Rochester of the name of Wilmot. Dying in 1659, he was succeeded by his son John, the last Earl, who married Elizabeth Mallet, daughter of John Mallet, Esquire, of Enmore, by whom he had one son, Charles, who predeceased his father, upon whose death in July 1680, before he had completed his thirty-second year, the Earldom and inferior dignities came to an end in the name of Wilmot.

Of the life and conduct of this well-known ornament of the dissolute court of the merry monarch it is unnecessary to give an account. The Earl has been placed by Dr. Johnson amongst the poets of England, and to that account of Rochester the reader is referred. Suffice it to say, he lived a profligate, and died a penitent.

In the 'Biographica Dramatica,' Rochester has been accused of ridiculing some lines by Crowne in the present drama. It is asserted that in an imitation of the third satire of Boileau, called Timon, Rochester wrote as follows:

Kickum for Crown declar'd, that in Romance  
He had outdone the very wits of France.  
Witness Pandion \* and his Charles the Eight,  
Where a young monarch, careless of his fate,  
Tho' foreign troops and rebels shook his state,  
Complains another sight afflicts him more,  
Viz., the Queen's Galleys rowing from the shore  
Filling their oars and tacking to be gone,  
Whilst sporting waves smil'd on the rising sun.  
*Waves smiling on the Sun!* I am sure that's new  
And 'twas well thought on, give the devil his due. †

\* Pandion and Amphigenia, or the History of the Coy Lady of Thessalia, adorned with Sculptures, London, 1665, 8vo. of which there is a copy in the British Museum.

† p. 148.

Referring to the Works of his Grace, George Villiers, Duke of Buckingham, third edition, London, 1713, vol. first, page 164, it appears that the satire called *Timon* is said to be by the Duke of Buckingham and the *Earl of Rochester*. It thus is by no means certain that the extract just quoted is from the pen of the last mentioned nobleman, who is also asserted to have assisted in the composition of the 'Rehearsal,'—to what extent, it would be desirable to ascertain. It is not safe always to hazard an opinion, but we are much inclined to suspect that Buckingham not Rochester penned the lines in question, which, whoever was the author, are not beyond the bounds of fair criticism.

Flatman, notwithstanding his unpoetical name, has some verses on the death of Rochester, with whom he was cotemporary, from which we quote the following, which certainly possess great elegance :

As on his death-bed gasping Strephon lay,  
Strephon ! the wonder of the plains,  
The noblest of the Arcadian swains.  
Strephon, the bold, the witty, and the gay,  
With many a sigh and many a tear he said,  
Remember me, ye shepherds, when I'm dead,

Ye trifling glories of the world Adieu,  
And vain applauses of the Age ;  
For when we quit this earthly stage,  
Believe me, shepherds, for I tell you true,  
The pleasures which from virtuous deed we have,  
Produce the sweetest slumbers in the grave.

These stanzas are quoted by Park, in his edition of 'Walpole's Royal and Noble Authors,' from the third edition of Flatman, to whom Pope owes obligations which he repaid by censure. It is to Flatman he is indebted for the most striking lines in his celebrated short poem of 'the Dying Christian to his Soul.'



TO

THE RIGHT HONOURABLE

JOHN, EARL OF ROCHESTER,

*One of the Gentlemen of His Majesty's Bed-Chamber, &c.*

MY LORD,—Perhaps your lordship may admire to see your name fixed before this trifle; but it is the fate of persons of your obliging temper to receive persecutions of this nature, in return of candour and indulgence; which I must confess is so ill a requital, as it may make your lordship cautious henceforwards of bestowing your favours, since this must be the troublesome consequence. But greatness like beauty attracts all on whom it smiles, and we frail writing sinners cannot content ourselves with the secret enjoyment, but think half the pleasure lost if we do not boast of it to the world. This vanity occasions your lordship the present trouble; and, next to this, a design to overawe with your name any the briskest enemies this poem may meet with; for when I tell 'em your lordship thinks it not much unworthy your favour, they will judge moderately of it,—at least not be too forward in censuring anything which you are pleased to defend. The enemies it has already met with have been fewer than a play in verse (and an ill one too) could expect; considering how many there are, that exclaim against rhyme, though never so well writ. Some of them I am afraid do it from the same unjust pique that Women of cruel hearts, but peaceable Beauties ever have against a Mode, wherewith they despair to kill. But I shall not much concern my self with their little quarrel; I am fortunate enough in your Lordship's approbation, and can dispense with the rest of mankind. And this I am bold to affirm though I

have not the Honour of much acquaintance with your Lordship; for it is sufficient that I have seen in some little sketches of your Pen, excellent Masteries and a Spirit inimitable; and that I have been entertained by others with the wit, which your Lordship with a gentile and careless freedom, sprinkles in your ordinary converse, and often supplies vulgar and necessitous wits wherewith to enrich themselves, and sometimes to treat their friends; and when your Lordship is pleased to ascend above us, you do it with a strange readiness and agility of mind, and by swift and easy motions attain to heights, which others by much climbing, dull industry, and constraint cannot reach. Nor is this vast wit crowded together in a little Soul, where it wants freedom, and is uneasy, but fills up the spaces of a large and generous mind, infinitely delighting to oblige all, but especially to encourage any blossoming merits; and ready to forgive large and voluminous faults for the sake of any one thing tolerably said or done. And now the world sure will not blame me that I esteem my self extremely happy in Your Favour, and secure in Your Patronage; and this being to me, like some great and sudden Fortune to the poor, I know not how to manage my own transports, but must make my brags to my friends. This, my Lord, is a great infirmity, but it is incident to human nature, and very common with all of our tribe; and I do not doubt but your Lordship will pardon it among other defects to,

My Lord,

Your Lordship's most humble  
and most obliged Servant,

JOHN CROWNE.

THE  
PROLOGUE

TO KING CHARLES THE EIGHTH.

Now the rough sounds of war our ears invade,  
Some think the Muses should retire to shade,  
And there, like mournful birds with hanging wing,  
Alone and sad some doleful ditty sing :  
For now our gallants all to sea are gone,  
Muses as well as Misses are undone,  
And both of 'um must to their grief allow .  
They can expect but sorry trading now ;  
But though kind Miss may sit at home and whine  
For some brisk airy Sir, that kept her fine ;  
Wit has not so much reason to complain,  
And wit no more than beauty can abstain.  
Hot English mettle must to working fall,  
And do for love ere they'll not do at all.  
Let dull Dutch jilt over a smokey stove,  
Sit sighing for the loss of some fat love ;  
Let frightened burgers——  
Shut up their shops, and to their fate submit,  
Whilst we keep ope' both shops of trade and wit.  
Whilst our brisk critics are become their fate,  
And damn the farce of their mechanic state,  
You, gentle sirs, that here behind remain,  
We with a martial play will entertain ;  
You shall see wars and death as well as they,  
But it shall be in a much safer way :  
Nay, now their backs are turn'd, we'll watch our time,  
And be so bold to fight and die in rhyme ;

For our dull author swears he but aspires  
To please the city wives and country squires ;  
And all the sober audience of the town,  
Those of the long robe and the talking gown,  
With serious men of trade, who well or ill,  
Seldom good men protest a poet's bill ;  
'Mongst whom all stuff does find such present vent,  
We durst ensure our plays at three per cent.  
With these our author's dull insipid rhyme,  
He durst not have produced another time,  
He hopes is safe, and if his sense is low,  
He can compound for't with a dance or show.  
And to conclude, he swears—  
He does not doubt but he shall feast to day  
Your sober palates with a serious play.

# THE NAMES OF THE PERSONS.

ALPHONSO, *King of Naples* . MR. METBOURN.

FERDINAND, *Son to Alphonso* . MR. HARRIS.

PRINCE OF SALERNE, *a fierce  
and valiant young Rebel* } MR. SMITH.

ASCANIO, *Friend to Ferdinand* MR. YOUNG.

TRIVULTIO, *an old General, and  
Commander of the Neapolitan  
Army* } MR. SANDFORD.

GONSALVO, *Admiral of Queen  
Cornelia's Galleys* } MR. BURFORD.

GHOST, *of Galeazzo, Duke of  
Millane* } MR. CADEMAN.

CHARLES THE EIGHTH, *King  
of France* } MR. BETTERTON.

LEWIS, *Duke of Orleans* . MR. CROSBY.

MOMPENSIER, *a French Com-  
mander* } MR. NORRIS.

ISABELLA, *Daughter to Al-  
phonso, and Widow to Gale-  
azzo, the young Duke of  
Millane, who was poisoned  
by his Uncle Sforza* } MRS. BETTERTON.

CORNELIA, *Widow Queen of  
Cyprus* } MRS. SLAUGHTER.

IRENE, *her Friend and Con-  
fidant* } MRS. SHADWELL.

JULIA, *Sister to Isabella* . MRS. DIXON.

PORTIA	} <i>Maids of Honour to</i>	{	ISABELLA.
EUPHEMIA			JULIA.
SYLVIA			CORNELIA.

OFFICERS, GUARDS, ATTENDANTS.

*The Scene : NAPLES.*

THE HISTORY  
OF  
CHARLES THE VIII. OF FRANCE:  
OR,  
THE INVASION OF NAPLES BY THE FRENCH.

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THE FIRST ACT.

*After several shouts and noises without,*

*Enter ISABELLA, JULIA, PORTIA, as from their beds.*

*Isa.* Oh heavens! what mean these sad distracted cries,

This confus'd noise, which through the palace flies,  
And puts a horror on the face of night,  
Dreadful to th' ears, as visions to the sight?

*Jul.* The city hath receiv'd some strange alarms;  
For in the streets they call, to arms! to arms!  
The palace echoes with a dreadful sound,  
And martial noises from the streets rebound.

*Isab.* Portia, enquire the news!—

*Por.* Madam, I go;  
And yet I dread to ask.— [*Exit Por.*]

*Jul.* And I to know.

*Isab.* What can w' expect? The enemy is come!  
Although last night some said he was at Rome.  
I see the slave, who the false news did bring,  
Came with those tidings to betray the King.  
When once a shaking monarchy declines,  
Each thing grows bold, and to its fall combines.

*Jul.* Oh heav'ns ! how strange a dream I had to night !

[*Aside.*

Visions of glory walk'd before my sight ;  
Crowns, Cupids, bowers, and, in my pleasing trance,  
I thought my self no less than Queen of France.  
What the presage should mean I fain would know,  
And yet I dare not let the secret go.

*Isab.* Does haughty Charles his anger still retain,

[*Aside.*

To come from France with armies in his train ;  
To ruin Naples, and usurp the crown ;  
'Cause his feign'd passion I did once disown ? \*  
I'll make him know, by sad experience too,  
What a wrong'd Princess in despair dare do !  
Perhaps he thinks I am grown humbler since,—  
Th' afflicted widow of a murder'd Prince :  
But the proud King shall find, when 'tis too late,  
My mind hath grandeur, much above my state.  
Since darts of beauty could not wound his pride,  
Those darts shall now with daggers be supplied.

*Jul.* These sad confusions will disturb, I fear,  
Our Royal stranger drove by tempests here,  
The distress'd Cyprian Queen, who will conclude  
By her hard fortunes she is still pursued ;  
That she in vain took refuge from the winds,  
Whilst in the port she a new tempest finds ;  
Which though for Naples 'tis alone design'd,  
Will have impression on her generous mind.

*Isab.* The distress'd fortunes of that beauteous Queen,

Have by my soul deeply resented been ;  
And I the more for our confusions grieve,  
In that no aid we can her fortunes give.  
But see, she comes !

\* This is fiction. Charles was to have married Margaret the daughter of the Emperor Maximilian,—but broke the contract and married Anne of Brittany, thereby securing to France her Duchy.

*Enter CORNELIA, IRENE, SYLVIA.*

*Cor.* Ah madam, what should mean,  
The sad distractions which I now have seen ?  
Wak'd from a gentle slumber soft as those  
Of lovers charm'd with music to repose ;  
I rose, and in confusion went to see,  
What 'twas that had divided sleep and me ;  
And to my window straight I did repair,  
And setting wide those sluices of the air,  
I in the streets saw waves of people flow,  
Like the sea billows when fierce tempests blow.  
Among the surges of th' unruly throng,  
Came fleets of armed troops sailing along,  
Like ships pursued by angry winds, and straight,  
They all were landed at the palace gate.

*Jul.* Heavens ! we shall be murder'd !

*Isab.* — W' are betray'd !

The enemy is got into the town,  
Villains have sold my father's life and crown.

*Cor.* Madam, you judge too soon, and judge the  
worst,

Forbear till you have heard the story first.  
Then, Madam know, the Guards opposed awhile ;  
But 'twas like reeds upon the banks of Nile,  
Weakly resisting an impetuous flood,  
Of armed troops, and of a floating crowd.  
The King your father then in person came,  
Compass'd with lights, that he seem'd arm'd with  
flame.

When from the terrace first he did appear,  
Their awful silence shew'd a general fear ;  
Till some more insolent than all the rest,  
Presum'd to set their pikes against his breast :  
But when the Prince appear'd, the martial ring  
Proclaim'd aloud, that he should be their King.  
By the respect they did your brother shew,  
Judge if they were your enemies, or no.



*Jul.* Oh heavens ! How durst you stand in dead of night,  
So unconcern'd, to see that dreadful sight ?

*Iren.* I saw all this the Queen doth now relate,  
From my own room which views the palace gate.  
And the fierce tumults fill'd me with such dread,  
That in a fright I here for safety fled.

*Isab.* And could the traitors find no fitter time,  
But this the more to aggravate their crime ?  
When heaven abandons a declining King,  
Rebellion then grows a religious thing.  
Though on heaven's party they devoutly fight,  
To whom all Kings must bow their sovereign right !  
And this with vulgar heads succeeds so well,  
Success seems heaven's commission to rebel.

*Jul.* Hark, hark, the shouts increase ;—They're louder yet.

*Iren.* And now they nearer to the palace get.—  
[Shouts.]

*Isab.* The rebels still are insolent and loud,  
The King will fall in the rebellious crowd.  
Madam, you're cast upon a fatal shore,  
[Turning to Cornelia.]

Where you meet tempests greater than before.  
The noises and unruly crowds appear  
Less civil than the storms that forc'd you here.  
But heaven, that judges these misfortunes due.  
To us, designs no share of them to you.

*Cor.* Heaven to us all doth equal share design,  
Since friendship makes all your misfortunes mine.

*Jul.* But Portia comes ! And see she comes in haste.

*Enter PORTIA.*

Ah ! Portia speak. Is all the danger past,  
Or doth it still increase ?

*Por.* Madam, this noise  
Is but the people's loud tumultuous cries.

*Jul.* The Queen already hath the story said !  
 Tell us th' event, is my great father dead ?  
 What have the traitors done ? and can we fly,  
 Or must we tarry and prepare to die ?

*Por.* It is in vain the fatal truth to hide !  
 Madam, we are beset on every side,  
 Your enemies are come, the French are here,  
 All round the walls their warlike troops appear,  
 And their approach such terror doth display,  
 As almost frightens back the infant day.

<i>Cor.</i>	}	Ye powers !
<i>Isab.</i>		
<i>Jul.</i>		
<i>Iren.</i>		

*Por.* And every minute comes a post,  
 With news of towns surrendered, cities lost :  
 With this the people are distracted grown,  
 Some would have straight deliver'd up the town !  
 Others that had with wrongs been much oppress,  
 Now seek revenges whilst the King's distress'd.  
 The public dangers they do all contemn,  
 Crying, all tyrants are alike to them.  
 And thus the city did with clamours ring,  
 The French besiege the town ; the town the  
 King.

*Isab.* What would the villains have ?

*Jul.* My father's life  
 I fear will be th' event of all this strife !

*Por.* The King retir'd in a profound despair,  
 And left the people to the Prince's care.  
 Then did the armed crowds the Prince surround,  
 And in the noise and tumult he was crown'd !

*Cor.* [*Aside.*] I feel within my heart a sudden  
 flame

Rise at the mention of the Prince's name :	}
Not all the noise that doth his reign begin,	
Exceeds the tumult which I feel within.	

*Iren.* Of brave Ascanio still I nothing hear,

[*Aside.*

Heaven grant he meets with no misfortune there !  
For in his King's concern his passion's high,  
And his ungovern'd zeal too far will fly.

*Isab.* Then I perceive the Kingdom is undone,  
The crown of Naples from our line is gone :  
For these convulsions in a dying State  
Some high and dangerous ills prognosticate.

Come, madam, let us go ! [To *Cor.*

And since the worst that fate designs, we know,  
If it be day, let's on the western tower  
View this dark cloud which threats so fierce a  
shower. [Exeunt omnes.

*Enter* ALPHONSO, FERDINAND, ASCANIO,  
TRIVULTIO.—GUARD.

*Alph.* Depose their King, and fly from his defence  
When they've the highest need of innocence !  
T'engage all Kings and fortune of their side,  
To guard their wealth, and prop their falling pride :  
But since my son they've seated on my throne,  
They in some measure do their sins atone.  
Dear Ferdinand, thou hast thy people's voice,  
And art thy father's and the kingdom's choice.  
Like blind idolaters they worship thee,  
With dark devotion by blaspheming me.  
They finding my dim glories to decline,  
With torches of rebellion light up thine :  
But like a God, their ignorance disdain,  
And shine upon 'em with a glorious reign.

*Ferd.* Ah ! sir, I humbly crave—  
You'd not such orders on my duty lay,  
Which I must be disloyal to obey ;  
Nor by resigning up to me your throne,  
Force me to make the people's guilt my own.

I'll not such favour to rebellion shew,  
 To wear a crown the people do bestow,  
 Who, when their giddy violence is past,  
 Shall from the King th' ador'd revolt at last;  
 And then the throne they gave, they shall invade,  
 And scorn that idol which themselves have made.  
 No,—live and govern, to revenge on them  
 Those crimes which only now you can condemn.

*Alph.* No, Ferd'nand, I the choice of heaven  
 allow,

And to my fate, not to my vassals bow,  
 In all the changes that to crowns befall,  
 There is a power unseen that governs all,  
 Orders the moves, and plays the mighty game,  
 Whilst only Kings and Kingdoms have the name.  
 'Twas heaven for Naples safety did decree,  
 By all those tumults to make choice of thee.  
 I freely then the Royal power resign.  
 Proclaim your King. [*Ferdinand seems to oppose.*  
 No more! the Crown is thine!

I will for ever quit that glorious weight,  
 And now retire from all the toils of State.  
 Long live Ferdinand King of Naples! [*All shout.*

*Ferd.* What guilty acclamations do I hear?  
 'Tis known to heaven how small a part I share.  
 In that disloyal joy the people shew.

*Asc.* Accept the crown, sir, since it must be so.  
 Our ruin'd kingdom flies to your defence  
 As to a Prince fram'd for this exigence,  
 With sublime courage to support the weight,  
 Disperse these clouds, rebuild the falling State.

*Alph.* Now, son, the glories of my life are done!  
 But ah! thy troubles are but now begun;  
 For know this crown to that distress is come,  
 Abroad 'tis pitied, and betray'd at home.  
 Thy subjects mutining, and thy allies  
 Fly from their own approaching destinies.

The less Italian States that us'd to ride,  
In calms of peace close by each others' side,  
Have with this tempest broken every chain,  
And now are tost like gallies on the main,  
That to unite again, they seek no more,  
Each flies for safety to a several shore.  
Venice and Rome, on whom I did rely,  
Buy their own peace, and from the tempest fly ;  
Which swells this Monarch with no less design,  
Than the world's ruin to begin with thine.

*Ferd.* He on the world hath past a haughty  
doom ;

But we may make his thoughts contain less room.

*Alph.* 'Tis true, my son, but thou art left alone,  
And hast no sword to trust to but thy own.  
And that with high rebellion's broke in two,  
That none, my son, dare manage it but you.  
Those that should serve thee in this high contest,  
Turn all their swords against the Monarch's breast,  
That in this exigence 'tis hard to say,  
Which are more dangerous, the French or they.

*Asc.* The Prince of Salerne heads the rebel  
crew.

*Ferd.* He does,—and I the villain will pursue  
In his fierce chase of power with so much flame,  
He shall let fall his prey, and change his game,  
And curse his pride which his ambition led  
To play with thunder till it strook him dead.

*Alph.* Yes, Ferdinand, thou must the slave  
destroy,

On that young traitor first thy arms employ.  
He thinks his bold pretence is just and good,  
Thus to revenge his rebel father's blood ;  
Nay, his successful pride so high doth swell,  
He dare demand thy sister Isabel :  
But make him know it is a safer thing  
To blaspheme Heav'n, than to depose a King.

Between the French and him thy arms divide,  
The war is just and brave on either side ;  
Rather than by a slave in triumph led,  
Throw down thy falling kingdom on his head,  
Blow up the French, the villain, and the town ;  
And if thou canst not save, thus lose the crown.  
Thou wilt be brave and glorious in thy fall ;  
But thou hast courage to subdue them all.

*Triv.* The King revengeful grows when 'tis too late,

Thus mighty spirits struggle with their fate.

*Asc.* Had this great counsel been pursu'd in time,  
T'had sav'd our ruin, and that rebel's crime.

*Ferd.* In these expressions of your Royal mind,  
I both my duty and my glory find.

And, sir, I'll pay them such sublime respect,

To your revenge I altars will erect ;

Where I will consecrate my sword, and he  
With all his train shall the chief victims be.

Then for my other foes I will prepare,

And with devotion thus begin the war ;

And if I conquer, prostrate all my fame

And glory at your feet, from whence they came.

*Asc.* Brave Prince !

*Triv.* But this devotion, I'm afraid, [*Aside.*  
Will sacrifice the crown upon your head.

*Alph.* Ah son! thou fill'st my heart with secret  
joy,

My high prophetic thoughts my fears destroy.

Some mighty glories treasur'd up by fate,

For virtues that attain so great a height,

When thou hast through a thousand glorious toils,

Trode on rebellion, and hast reapt the spoils

From the ambitious French ; the news to me

Will even a second coronation be :

Then, freed from all these cares, enjoy thy throne,

And raise the glorious name of Arragon.

And now, my son, farewell ! this painful hour  
Presses me more than e'er did weights of power.  
But I shall conquer it. The powers divine  
Take to their guard, a virtue great as thine !  
Now let thy galleys to the Asian shore  
Conduct thy father hence—thy King no more.

*Ferd.* This flood of sorrow let me first unlade,  
Then, sir, your sad commands shall be obey'd.

[*Ex. Alph., Ferd.*]

*Asc.* Tragical sight ! the brave Alphonso's gone!  
Despoil'd by rebels of that glorious throne,  
In which his soul whilst living was enclos'd :  
For kings are truly murder'd when depos'd.  
When they the souls of power from Empire fly,  
They turn a wand'ring regal shade, and die. [*Ex.*]

*Triv.* And art thou gone, brave Prince ? Thy  
short-liv'd reign

Hath been of troubles one continued scene.  
The giddy multitude, who never fear  
A threat'ning danger, till they see it near,  
Do fondly from their own protection fly,  
And just assistance to their King deny.  
Oppos'd by some, forsaken by the rest :  
All will be conquer'd, rather than oppress.  
But when destruction on themselves they bring,  
They then revenge their follies on their King.  
This scene once past, the next thing I must  
know,

Is how my fortunes I had best bestow.  
Ere since the armies of this crown I've led,  
Laurels have never wither'd on my head.  
The State is wholly at my devotion grown,  
And as I please, I can dispose this crown.  
And I therein shall fortune's smiles pursue ;  
All my allegiance to my self is due.  
As fortune favours, so shall I advance  
The interest of Naples, or of France.

*Enter* PRINCE OF SALERNE.

But ha ! the fierce young Prince of Salerne here,  
How dares he thus among the guards appear ?

*Sal.* Trivultio, seek not to retrieve the guard,  
I will from no accesses be debar'd.

[*Shew several men armed.*

Nay, my unbounded power to let you see,  
The King shall have no other guards but me.  
'Tis to my interest ye high honours do,  
Those who make idols must preserve 'um too.

*Tri.* I know your interest, sir, and wish your  
power

Were something less, or loyalty were more.

*Sal.* My loyalty !

Go talk of that to dull obedient fools,  
Whom laws and tame pedantic virtue rules.  
My honour's safe in that my cause is good,  
And I am loyal to my father's blood :  
And shall be bold, in such a glorious cause,  
To tread on Kings, and loyalty, and laws.  
By nature's high commands my sword I draw,  
And nature's dictates are the highest law.

*Tri.* No doubt, to nature's universal sway

[*Ironice.*

All laws must bow, and Kingdoms must obey.  
But, sir, imperious nature might have chose  
A fitter time for her commands than those,  
When King and Kingdom are embroil'd in war,  
That for the crime of one all punisht are ;  
If 'tis a crime for Monarchs to defend  
Their crowns from every sacrilegious hand.  
But power it seems can change the names of  
things,

Call treason, virtue ; and make rebels, Kings.  
But grant your father's blood unjustly spilt,  
Must Naples suffer for their Monarch's guilt ?



*Sal.* Sir, I'll revenge my father's blood on all  
That saw, and dares survive his funeral :  
On all that to his execution came,  
And did not set all Naples in a flame.  
Blaspheme the Heavens, and, in transports of rage,  
'Gainst Kings and Gods in some high act engage.

*Tri.* No doubt 'twas pity when he lost his head,  
But all mankind had suffer'd in his stead.

[*Ironice.*

But I must wait a more important care.

*Sal.* Stay, sir, and to the King this message  
bear.

Tell him, that now his father I've chastis'd,  
My high revenges are in part suffic'd :  
That when h'ath wip't his eyes, which for a while  
Must drop some tears for the old King's exile,  
I am content my passion to subdue,  
And if he please our friendship to renew.  
And that th' alliance may eternal prove,  
I've thought his sister worthy of my love,  
And shall descend t' accept her as my bride,  
If I'm petition'd for 't on every side.  
But if my alliance he dares disesteem,  
Tell him, I both his sister scorn, and him.  
To wear his crown were to descend too low ;  
Him and that trifle I'll on Charles bestow. [*Exit.*

*Tri.* To what prodigious heights his spirit flies,  
The fates and crowns of Monarchs to despise.  
These are portentous signs, and I'm afraid  
The crown will fall from our young Monarch's head.  
And with its heavy fall 'twill ruin those,  
Who fondly in its support their lives expose.  
Too long I've borne the weight for no reward,  
Now time calls loud my fortunes to regard,  
And leave this barren place,—  
Which for this twenty years with blood I've sown,  
And nothing reapt but beggarly renown.—[*Exit.*

*The SCENE, a fair Country before the Walls of Naples.*

*Enter CHARLES, LEWIS OF ORLEANS,  
MOMPENSIER, GUARDS.*

*Ch.* The day draws on, the sun appears in view,  
And we to-day have much brave work to do.  
Send, in my name, a herald to the town,  
Tell King Alphonso I demand the crown !  
That crown his ancestors usurpt from mine.  
And he, the third usurper of his line,  
Detains——if he refuse——bid him prepare  
For all the worst calamities of war.

*Lew.* They dare not, sir, oppose your mighty  
claim,  
The world's subdu'd already with your fame.  
The Italian States like herds to covert fly,  
Whilst you are like a whirlwind passing by.  
Yes, Rome her self declines her sacred head,  
And by obsequious fawning shews her dread.  
But this lost Kingdom, upon whom the ball,  
Folded in clouds of fire, designs to fall,  
Shakes with the fears of its approaching doom,  
Whilst smoking a far off they see it come.

*Mon.* Yes sir, your power, like an impetuous tide,  
Breaks down their yielding banks on every side ;  
That raving with despair, they wildly run  
I'th midst of all those dangers they would shun.  
Our spies within have all disorders found,  
The King is banisht, and his son is crown'd.  
Hurried into the throne by crowds of those,  
Whom now instead of guarding, they oppose,  
Within their city's of a blazing fire ;  
Without their army ready to retire.  
Nor town nor army will their King obey,  
That you will meet no enemy to day.

*Ch.* Yes, sir, the rebels are my enemies,  
And every King's concern as well as his.

Rebellion is a monster would devour  
The Kingly dignity, and Sovereign power.  
A sort of atheism, that doth crowns blaspheme,  
And styles the sacred power of Kings a dream.  
And as blasphemers call the heavenly powers  
To arm their thunder ; this awakens ours.  
Go to the King then e'er it proves too late,

[*To Momp.*]

And if you find the rebels desperate,  
The party strong, and the young King afraid  
He cannot conquer 'um, I'll lend him aid.  
When that is done, tell him the crown's my right,  
And I expect that he resign or fight.

*Mon.* Great sir, I shall obey.

*Cha.* Next to the town

Proclaim, that I all rebels shall disown,  
For though 'tis true I am their lawful Prince,  
To whom they all allegiance owe ; yet since  
Titles of Kings are mysteries too high  
Above the reach of ev'ry vulgar eye,  
They must the present shrines of power adore,  
And pry into their duty, and no more ;  
For those with new religions will be bold,  
Who dare with high contempt profane the old :  
And he who doth his own false God despise,  
And with atheistic pride and scorn denies  
That worship, which he thinks is but his due,  
Would do the same if he ador'd the true.  
Bid 'um be loyal then, whilst we dispute,  
And their false worship I with arms confute. [*Exit.*]

## ACT II.

*The SCENE a Room in the Palace.*

FERDINAND, MOMPENSIER, ASCANIO, TRIVULTIO.

*Ferd.* Your master's haughty message I despise,  
Who knows not how to conquer, but surprise.  
He owes his victories to my distress,  
As he derives his title from success ;  
And has my vassals into fears betray'd  
With th' empty noises which his fame hath made :  
But they are ready, by a brave defence,  
To cloud his fame, and blast his false pretence.  
Then let him know his proffer'd aid I slight,  
And dare retain my crown, if he dare fight.  
Perhaps his army is in some distress  
With tedious marches, want, and weariness :  
To pay the debt he on my fame hath laid,  
I'll send the rebels forces to his aid.

*Mon.* I shall acquaint him, sir.

*Ferd.* Trivultio—go !

To the proud enemy my standards show,  
And, in the form that I my army drew,  
Advance my troops, and fix'um in their view.

*Triv.* The armies, sir, already are so near,  
That now they in each other's view appear ;  
And only want their King's commands to join.

*Fred.* Let all my squadrons stand prepar'd for  
mine ! [*Exit Tri.*

Ah ! my Ascanio ! Heaven doth still provide  
New ways and arts to have my courage tried.  
I do not mean by all those angry stars,  
Which thus begins my reign with various wars ;  
By all the clouds that o'er my crown impend,  
And in black tempests ev'ry hour descend  
Threatening my life, my father, and my throne  
Beset with foes and rebels, left alone

T' encounter all, whilst fearful spirits fly  
In panic terror from their loyalty.  
These meaner griefs my courage can remove ;  
But I am tortur'd with despairing love !

*Asc.* Why, sir, should you afflict your royal mind  
With griefs, for which you soon redress may find ?  
Time and some little patience will destroy  
Those griefs which lie but in your way to joy :  
Your own despairs, the blushes of the Queen,  
And all the other guards which stand between,  
Will soon remove their stations, and be gone ;  
When all the empty forms of love are done.

*Ferd.* Alas ! thou speak'st as if the piercing dart,  
That wounded me, had toucht her gen'rous heart.  
No, her unconquer'd heart is too severe ;  
For all the happy time she hath been here,  
Too much, I fear, against her will confin'd  
By the kind force of an obliging wind,  
With all my services I ne'er could gain,  
The least allay to my insulting pain.

*Asc.* Love in her sex must some resistance make  
To a brave enemy for honour's sake.  
But, sir, to better news I can pretend,  
From the fair mouth of her own beauteous friend ;  
For I, who in my confident address  
To her fair friend, have met with more success,  
Do find by her, that, sir, your noble flame  
Is not condemn'd, nor doth she hate your name !

*Ferd.* What is't thou say'st ?

*Asc.* Yes, sir, I say the Queen,  
With eyes betraying love, hath oft been seen  
To glance on yours, but with such caution move,  
As poets make the gods in stealths of love :  
Watching with care the motions of your eyes,  
To guard her timorous honour from surprize ;  
And then retreating ere she was betray'd,  
Falls into the ambush which her blushes made.

Nay, once——

Pursu'd to her retreats by her fair friend,  
She was o'er heard to sigh——Prince Ferdinand!  
And to the private echoes of the grove,  
Intrust the dang'rous secrets of her love.

*Ferd.* Prithee no more such pleasant tales as these,

As hard to faith as heavenly mysteries.  
Thou think'st, with golden dreams and pleasing art,  
To fan this burning fever in my heart;  
And blindly lead'st me to the wars of love,  
With tales of Paradise, and joys above  
My hope or faith, as Turkish priests delude  
To war and death their cheated multitude.  
Yet if 'twere true, and I in vain have mourn'd,  
The inconstant wind is with my fortune turn'd,  
At the same view in which I saw to-day  
The French their standards on the hills display,  
Another sight appear'd which griev'd me more,  
All the Queen's galleys rowing from the shore,  
Fitting their oars and tackling to be gone,  
Whilst sporting waves smil'd on the rising sun.\*

*Asc.* Your Royal orders may remove that fear,  
And for a while confine her galleys here;  
And though in honour she displeas'd may seem,  
All her lost favour you may soon redeem,  
And clear the guilt contracted on that score;  
For, sir, perhaps you can't oblige her more.

*Ferd.* No more, my friend! these flatteries are vain!

Thou like an artist doth delude my pain  
With gentle promises, and hopes of cure,  
When the anguish grows too violent to endure.  
But since

All ways are fled to in a desp'rate case,  
Thy dang'rous counsels I'll for once embrace,

\* Ridiculed in "Timon"—the satirical poem mentioned in the Introduction.

And will resume my courage. Prithee, go  
And let the Adm'ral of her galleys know,  
I must confine him in the port to-day ;  
But then from me assure him that his stay  
Not the least damage to the fleet shall bring,  
And his compliance will oblige a King.

*Asc.* Sir, I shall hasten on the bless'd design,  
Since the concern is both my King's and mine.

[*Exit.*

*Ferd.* I'll to the Queen and by confession own  
The devout crime my trembling love hath done ;  
Like those who still in hopes of pardon sin,  
And all their crimes with penitence begin.

[*Exit.*

*Enter ISABELLA, followed by SALERNE.*

*Isab.* Rebel, begone ! Thy passion I disdain.

*Sal.* And I those frowns which you employ in  
vain.

The debt which to my fathers' blood I owe,  
I yet have paid with a revenge too low.  
The abject blood of vassals I have spilt,  
And blush that fame on such mean crimes I've  
built.

To kill your brother were revenge sublime,  
And the great cause would consecrate the crime ;  
But yet that debt I shall in part forgive,  
And for your sake shall let your brother live.  
The regal style I'll suffer him to bear ;  
But I shall ease him from the regal care.  
I have another enemy beside,  
The hopes of Charles which nourishes your pride :  
But from those flames I shall your heart redeem :  
For I'll at once both kill your hopes and him,  
And pull your pride and all his glories down,  
And fetch that Monarch's head, or lose my own.

[*Exit Sal.*

*Isab.* Who ever heard an insolence like this ?  
 But this is rather fortune's crime than his ;  
 He finds successes smile on his offence,  
 And now he swells to all this insolence ;  
 And does so proud of his rebellion grow,  
 He thinks all virtues must to treason bow.

*Enter* PORTIA.

*Por.* Madam, the Cyprian Queen is coming here !

*Isab.* To take her last adieus of us I fear.

*Enter* CORNELIA, JULIA, IRENE, SYLVIA.

*COR.* Madam, I come with sorrows to complain  
 Of my hard fate, with which I strive in vain.  
 My friends, the winds and seas have all combin'd  
 To make me both ungen'rous and unkind ;  
 And force me from you in your great distress,  
 The only time my friendship to express.

*Isab.* Madam, in this your friends do faithful  
 prove,  
 And act like Heav'n, who always doth remove  
 The souls he loves from evils he fore-knows,  
 And kindly takes them to their blest repose.

*Cor.* Madam, this sacred truth I can't deny,  
 It is the same to part with friends, or die.—

[*Weeps.*

*Iren.* I find it so ; yet, must my joys resign,

[*Aside.*

Ere by possession I can call 'em mine,  
 That I the brave Ascanio ne'er had seen,  
 Or could command my friendship to the Queen.  
 My love and loyalty my soul divide,  
 I flatter both and dare take neither side.

*Isab.* Madam, this death you safely may embrace,  
 Since you will only leave a mournful place,  
 Which seems like some wild melancholy shade,  
 For the dark walks of guilty spirits made.



Nothing but terror haunts us every where ;  
Pale sighing cowards turn'd to ghosts with fear.  
Shouts of the valiant, fainting women's cries ;  
All intermixt with the loud martial noise  
Of guns and swords, and, which is yet more loud,  
The saucy clamours of the rebel crowd :  
Which like the groans of spirits in the night,  
Women and cowards with the noise affright.

*Jul.* This is our dismal state, and yet I find [*Aside.*  
The last night's dreams of love so haunt my mind  
With bright and glorious shapes, that I'm afraid  
My heart will be insensibly betray'd.  
I feel an inward flame I dare not own,  
And love a Prince which seeks my father's crown.  
If nature doth his passion disapprove.  
Oh ! nature pardon my ambitious love !

*Cor.* I by this death to strange Eliziums go,  
Not joys and crowns to gain, but to bestow.  
That I the better world forsake I fear,  
And leaving you, leave joy and angels here :  
But I must yield to my imperious fate,  
For my kind fathers, the Venetian State,  
Do at their wills dispose my crown and me ;  
But I've reserv'd my self this liberty ;  
Nor winds nor seas shall intercept the share,  
I'll in your sorrows, and misfortunes bear.

*Isab.* Ah ! Madam, you such generous kindness  
shew,

You seem like a bright angel sent below,  
To comfort us in our dejected state ;  
Or like a vision to foretell our fate.  
Such lightnings some have had when near the  
grave.

Why may not dying Kingdoms visions have ?

*Iren.* My Queen great friendship has to her  
express,—— [*Aside.*

Whilst still her thoughts are to the King address.

Like one that praying would his saint conceal,  
To a wrong image does devoutly kneel.

*Jul.* Do visions death foretell? What do I  
hear?—— *[Aside.*

Then I'm afraid my death for love is near.  
Oh heaven! If I from life so soon must fly,  
Grant me one vision more before I die.

*Cor.* Could I your fate foretell, I would not own  
Any ill news to you, nor to this throne:  
But Madam, if what fame has said is true,  
Crowns and not sorrows are design'd for you.  
'Tis said, if Charles shall this fair Kingdom gain.  
'Tis he shall triumph, but 'tis you shall reign.

*Isab.* Of Princes' honours fame makes small  
esteem,  
And speaks low things of me, and false of him.  
He scorns his ancient passion to retain,  
And I as much a crown from him disdain.

*Jul.* Ye heavens! what power doth my heart  
surprize?  
For I as much adore what you despise. *[Aside.*  
My inward grief I can no longer bear,  
To my fair friend I must impart a share.

*[She whispers Irene, and they both go out.]*

*Cor.* But love oft hovers long within the breast,  
Which is by beauty upon youth imprest.  
I've heard the King receiv'd his first alarms  
Of youthful love from your victorious charms.

*Isab.* Madam, 'tis true, fame made a large report,  
Whilst I i'th' glories of the Gallic Court  
Sometimes consum'd, of that young Monarch's  
flame;

He shewing me all the gallantry became  
A youthful Monarch, but ere that pretence  
Was well discover'd, I retir'd from thence.

*Cor.* Against your will I fear.——

*Isab.* By a command  
I durst not disobey, of Ferdinand  
My grandfather,  
Who then design'd me a less glorious throne ;  
And the young Duke of Millane being grown  
To man's estate, he sought alliance there——  
Confining me within that narrow sphere.

*Cor.* And this great King, finding his passion vain,  
Comes to revenge himself on your disdain.

*Isab.* Some would that compliment on me bestow,  
But his ambitions do not aim so low.  
I can derive it from a truer cause :  
For, Madam know, when to obey the laws  
Of Heaven and nature I subdued my mind,  
To fix my self where the old King design'd,  
I found the Duke of Milane, when I came  
T'enjoy of Sovereign nothing but the name.  
His youth was not so tender as his soul,  
He and his sceptre under the control  
Of wicked Sforsa, who, with the pretence  
Of being guardian to his innocence,  
Betray'd th' unguarded Prince, and hourly sought,  
Which way his death might be with safety  
wrought.

When I the treason came to understand,  
I speedy aid from Naples did demand,  
The villain lest we should his plots surprise,  
And his unfinish'd villanies chastise,  
Raises these storms of war on Naples' throne,  
To sink the power he fear'd and save his own.

*Cor.* Would France, that does so much at glory aim,  
At such a traitor's call pursue his claim ?

*Isab.* Princes in eager chase of crowns ne'er mind  
The way they take ; but ride o'er all they find.

*Cor.* Since France this war had to the world  
declar'd,  
How came th' old King thus strangely unprepar'd ?

*Isab.* The good old Monarch of a peaceful mind,  
 More to devotion than to arms inclin'd,  
 Grown credulous and dull with age and sloth,  
 Lov'd all those false reports that flatter'd both.  
 And so by Sforza was with lies betray'd,  
 That France some other crown design'd t'invade.  
 And till the French in Italy were come,  
 Was unprepar'd for all things but his tomb.  
 Then when his life and crown he could not save,  
 He quitted both and crept into his grave.  
 And left my father in a ruin'd state ;  
 Opprest with wars, and with the people's hate,  
 Whose most unhappy reign was scarce begun  
 Ere he resign'd the Kingdom to his son.

*Cor.* But what becomes of wicked Sforza still,  
 Durst he proceed in his intended ill ?

*Isab.* The rest, like a dark secret from the dead,  
 Told by some walking discontented shade,  
 Too full of direful guilt and horror grows,  
 Safely to hide or freely to disclose.  
 The villain, having rais'd by magic skill,  
 These throngs of martial spirits at his will,  
 To fill with noise of war th' Italian air,  
 Whilst near his circle no one durst repair,  
 Now takes th' occasion of this cursed time,  
 When he with safety might pursue his crime,  
 When none might hear his dying Sovereign groan,  
 Or could revenge the murder when 'twas done,  
 To bring the poor young Duke to his command,  
 And wring the sceptre from his tender hand ;  
 And to acquaint you with a fatal truth,  
 Poisons at last the sweet and princely youth.

*Cor.* Oh monster !——

What will not some men do high power to gain,  
 And wear a while a guilty crown with pain ?

*Isab.* I must retire, my grief imperious grows,  
 And on my reason doth too much impose. [*Ex. Isab.*]

*Isabella goes out weeping : As Cornelia is following,  
SYLVIA enters.*

*Syl.* Gonsalvo, madam, does your pleasure wait.

*Cor.* I know the haste of the Venetian State  
To have my crown. But, since I must away,  
My master's haughty pleasures I'll obey.  
Admit him in !

*Enter GONSALVO.*

Your galleys, sir, prepare.

*Gon.* Madam, they're ready, and the wind is fair.  
The storms, that lately rag'd upon the coast,  
Are out o' breath, and all their fury lost.  
But whilst the sea is smooth, and air is clear,  
Madam, we meet another tempest here.  
A storm not from the sea, but from the Court,  
The King has stopt your galleys in the port.

*Enter FERDINAND.*

*Ferd.* Yes, madam, seeing my just accuser  
come,

I came to own my crime, and know my doom ;  
For on my honour I have wars begun,  
And own the great offence my love hath done.

*Cor.* Am I your subject, sir ? Doth Naples own  
Dues from my Kingdom, yet to me unknown ?

*Ferd.* Naples, its crown, and Monarch claims no  
due ;

But as they're conquer'd to be ruled by you.

*Cor.* Am I by laws of nations captive made,  
'Cause without leave I did your shores invade ?  
For so 'tis said——

When unarm'd Princes to strange lands betake  
Themselves they voluntary captives make.

*Ferd.* Madam, 'tis true ! But you come arm'd  
with power,  
Which makes me captive and you conqueror.

A power so charming all things must obey,  
And where 'tis seen will have Imperial sway.

*Cor.* Nor subject, nor a captive! then from whence  
Arises, sir, this high and great pretence  
Of power, t'imprison here a sovereign Queen?

*Ferd.* From that —

Whence all rebellions in the world have been,  
From flaming zeal, —

Which to all order we destructive find,  
And loves a zealous rapture of the mind.

*Cor.* You act those things of which you are  
asham'd,

Then zeal and love must for your crimes be blam'd;  
So to those virtues you injurious prove,  
And bring an ill repute on zeal and love.  
But, sir, you better reasons can relate,  
Some secret cause or interest of State,  
Or pride to let your Kingly power appear,  
You exercise it first on strangers here.  
And you make wars, as you have well exprest  
On those, who, sir, are like yourself distrest;  
But you had enemies enough before,  
First conquer those ere you make wars on more.

*Ferd.* Madam, perhaps 'twas interest of State,  
Since on your aid depends my Kingdom's fate!  
For what can a despairing Monarch do,  
To save his crown, who is condemn'd by you?

*Cor.* I know not what despair 'tis you pretend,  
Nor yet what aid a depos'd Queen can lend.  
Did I enjoy my crown, perhaps I might  
Support another injur'd Prince's right:  
But then I never would afford my aid  
To those by whom I was a prisoner made.

*Fer.* You with the same devotion are detain'd,  
As Heav'n with prayers and incense oft is chain'd,  
Who seldom frowns on a devout offence,  
And ne'er chastises sacred violence.

*Cor.* What is 't I hear? His love too generous  
grows,  
And like rash valour doth itself expose  
To mighty dangers which it can defeat,  
And from which honour suffers no retreat. [*Aside.*  
These trifling follies, sir, you may forbear,——  
[*To Ferd.*

Your kingdom rather does require your care,  
And if your cause and title, sir, are just,  
You may your life and crown to Heaven entrust;  
Whom in your aid I often shall implore,  
And in my state you can expect no more.  
[*Exit Cor., Syl., Gon.*

*Fer.* Are they too trifling? Yes, fair Queen, with  
you,  
Who those tormenting follies never knew;  
How shall I bear this pang? It is above  
My strength t'endure, or courage to remove.

*Enter a MESSENGER in haste.*

1. *Mes.* Your army, sir, with high impatience  
waits  
Your presence, whilst the French approach the  
gates.

*Enter a SECOND.*

2. *Mes.* The crowds once more, sir, are rebellious  
grown,  
Threat'ning to let the French into the town.

*Fer.* Let city, army, Kingdom, perish all,  
And share in their unhappy Monarch's fall;  
Insulting love will no compassion learn,  
And nothing else is worthy my concern.  
But since the fair Cornelia will be gone,  
I'll guard her hence, and haste to be undone.

And see ! her Admiral.

*Enter GONSALVO.*

Your fleet convey  
From hence no longer for my orders stay.

*Gon.* Y'oblige us, royal sir, with your consent,  
But we are still confin'd ; for, since I went,  
A fleet of galleys row'd in with the tide,  
And fill the harbour's mouth on every side.  
And the Admiral, that doth his flag advance,  
In his main top displays the arms of France.

*Fer.* Ha ! from my enemies shall I receive

*[Aside.*

That kindness which the Queen disdains to give.  
The pow'rs of all mankind shall ne'er detain  
Those glories here my service cannot gain.  
Remain a while I will your passage clear,  
I'll send to sea, and first I'll fight 'em there.

*[Exit Gons.*

*Ferdinand is going out, and is met by Ascanio,  
who enters in haste.*

*Asc.* Ah ! Sir, with speed this trait'rous town  
forsake,

And to some place of strength yourself betake !  
The false Trivultio to the French is fled,  
And hath some thousands of your army led.  
The citizens within once more rebel,  
And your guards side with those whom they should  
quell ;

And whilst we wait your orders to engage,  
City and army both are in a rage ;  
Nay, seek your life, and are resolv'd to buy  
With their King's blood the Kingdom's liberty.

*Ferd.* How ! With my blood the rebels safety  
bought ?

The slaves dare die, ere entertain that thought.



No, my brave friend ! Let not thy loyalty  
Betray thy soul into kind fears for me.  
Army and rebels both shall at the sight  
Of me  
Fear their own thoughts, and shall not dare but  
fight.  
As for Trivultio, if Charles is brave,  
From him he'll the rewards of treason have :  
If not, let Charles and all the traitors join,  
'Twill from his glory take and add to mine.

[*Exit.*

*The SCENE a fair Country before Naples.*

*Enter CHARLES, TRIVULTIO, and GUARD.*

*Ch.* And is my fame so little in this place,  
Thou dar'st adventure on an act so base ?  
I thought my deeds my temper might have shewn,  
And that my character was better known,  
But thou in malice would'st be entertain'd,  
To stain the many laurels I have gain'd ;  
Thy King, despairing to preserve his crown,  
Would thus by arts make war on my renown.

*Tri.* Sir, I came here on no such false design,  
Nor is that Monarch any King of mine :  
Though I have serv'd that Kingdom twenty years,  
But of that long apprenticeship appears  
No fruit, but loss of blood and many scars,  
And some small fame got by success in wars,  
And now grown old and poor, if I desire  
To serve some other Monarch, or retire,  
May n't I my service as I please bestow ?  
Hard fate of soldiers if it must be so.

*Ch.* And had'st thou such a low esteem of me,  
That I would entertain thy villany ?  
And doth thy mercenary treason dare  
Thy fortunes with the falls of Kings repair ?

If from that service did no profit spring,  
It was reward enough to serve a King ;  
And for a King 't had been a soldier's pride  
For no reward but glory to have died.  
But since for gain, th'ast to my banners fled,  
Thy treason I'll reward, and send thy head  
To Ferdinand——unless thou dost from hence  
Withdraw thy troops, and fight in his defence.

*Trivultio goes out, and enters in haste the Duke of Orleans.*

*Lew.* Sir, they have made a sally from the town,  
And all the force they have is pouring down.  
The fierce young King doth in the head appear,  
Dispensing death, and slaughter ev'rywhere.  
And what success he finds he doth pursue,  
Through all your squadrons, sir, to seek out you.

*Enter MOMPENSIER.*

*Mom.* The enemy, sir, doth your guards assault,  
And all those men that lately did revolt  
Repent their crimes, and do your guards betray,  
Whilst through your troops King Ferdinand cuts  
his way.

*Ch.* Go, sacrifice the villains at my feet !  
Let 'em my anger feel : whilst I go meet  
The brave young King, and, since he's hither flown,  
Afford him yet one trial for his crown.

*[Ex. Om.]*

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## ACT III.

*The Scene of the field continues.*

*Enter TRIVULTIO and an OFFICER.*

*Tri.* No hopes my ruin'd honour to regain !

*Off.* No hopes ! your men are either fled or slain !

*Tri.* This was the ambush of some cursed star,  
That envied all the fame I got in war.  
Both Kings disdain me, and I've lost the day,  
And all my hopes,—my fame's damn'd every way.  
One scorns my sword, the other my defence,  
Charles slights my aid, Ferdinand my penitence.  
But ah ! there's yet some hopes, on yonder hill  
I see King Ferdinand's banners waving still.

*Off.* And I descry on yonder rising ground,  
A Prince with armed throngs encompass round ;  
And lion like he strives to get away,  
Or make the hunters to become the prey.  
By all that at this distance I can see,  
By habits, plumes, and courage, it is he !  
Here's one that can inform us.

*Enter a SECOND OFFICER.*

*Tri.* Where's the King ?

2. *Off.* Lost without aid,—encompass with a  
ring  
Of hot French cavalry, in yonder grove,  
Where for defence he did his troops remove,  
Finding his passage to the town oppos'd,  
And now with all their troops he is enclos'd.

*Tri.* The King is safe, for to his aid I come,  
With those few troops I'll yet reverse his doom.  
And now the bloody fate of Charles is near,  
And see, the valiant Prince of Salerne here !

*Enter PRINCE OF SALERNE.*

*Tri.* Welcome, thou fate of Kings ! What power divine

Sent thee to raise thy own renown and mine ?  
Our stars are penitent ! In yonder shade  
They've laurels for us hid in ambuscade,  
To crown us if we bravely fetch 'em thence.  
Both Kings have there refer'd their great pretence  
To our decision, as we please we may  
Give crowns, and rule the fortune of the day,  
And Kings destroy or save. Let's, ere we go,  
Resolve on which we Naples will bestow.

*Sal.* On neither : on myself.

*Tri.* I do agree.—

*Sal.* They are both equally contemn'd by me ;  
Nor do I fight to give 'em crowns, but tombs.

*Tri.* They both shall die ; we will decree their  
dooms !

We'll fall on Charles to raise our sinking fame,  
And save young Ferdinand for an after-game.

*Sal.* Pursue thy fortune. I'll destroy or save,  
As I, and not as men or gods would have.  
In the high chace of fame I'll not be shewn  
What way to take, but will pursue my own.  
I hate both Kings and firmly have decreed,  
Both by my sword successively shall bleed.  
But in the field, I'll a brave death afford  
To Charles, who seems most worthy of my sword :  
The other is by fortune brought too low,  
His life on Isabel in pity I'll bestow. *[Exit.*

*The Scene is drawn, and there is presented a thick  
Grove filled with armed men, Battallions surrounding  
it at a distance, out of which comes Ferdinand and  
Ascanio with a party.*

*Ferd.* All the remainder of my army gone !  
And left me in this high exigent alone ?

*Asc.* Sir, they are all revolted, slain or fled,  
Mixt with the French, the rebels or the dead.

*Ferd.* Then I perceive  
I've tempted my high destiny too far,  
Wading too boldly in the depths of war ;  
And 'tis but valour's heresy to fly  
At mysteries of fame that are too high,  
And Monarchs, though high priests of fame they be,  
Have not, in arms, infallibility.  
But if I have err'd in courage, 'tis to you,  
My brave Ascanio, all the blame is due.

*Asc.* To me, sir !

*Ferd.* Yes, thou fought'st with so much flame,  
Thou mad'st thy Monarch jealous of his fame ;  
Rushing where e'er I could most danger see,  
Only in honour to out-rival thee.

*Asc.* I only fought in duty, sir, to bear  
Of all those wounds you sought some little share.

*Ferd.* In this thy King thy courage disapproves ;  
Thou ought'st to save the man thy Monarch loves,  
And not so easily expose to fate,  
What Monarchs value at the highest rate.

*Asc.* Subjects or Kingdoms are but trifling things,  
When laid together in the scale with Kings.

*Ferd.* In this despair what shall's resolve upon,  
To stay or cut our passage to the town ?

*Asc.* Sir, their whole army doth the grove  
surround ;

All we can do is to maintain our ground.

*Ferd.* Why are they at a stand, and make us stay  
Guarded like hunted lions at a bay ?

*Off.* 'Tis said, their King commands 'um to  
forbear,

He saith your person is too great a share  
For common swords, a purchase so divine  
As a King's due, to's own he doth design,  
And see, he comes !

*Enter CHARLES, LEWIS, MOMP., and GUARD.*

*Ferd.* 'Tis he ! stand by me all !  
In this great hour shall France or Naples fall.

*Charles stops and views Ferdinand.*

*Ch.* Ha ! my fierce enemy thus left alone, [*Aside.*  
And by wild fortune at my mercy thrown ?  
Me thinks a braver man I have not seen,  
He views his fate with an undaunted mien,  
And with such pride maintains his fatal ground,  
As if my army came to see him crown'd.  
Heav'n ! That I could recall that fatal breath,  
Which rashly swore so brave a Prince's death.

*Ferd.* Ha ! is this he that must enjoy my throne ?  
[*Aside.*

Ye powers ! your favours have been well bestown :  
Could I have chose the Prince that must invade  
My throne, no other choice I would have made ;  
Scorning that any Prince less brave than he  
Should e'er aspire to be my enemy.

*Ch.* King Ferdinand, your fate hath been severe,  
Through all my squadrons to conduct you here  
With feign'd successes to deride your sword,  
And then no safety to your life afford ;  
For now you must with speed your sword resign,  
Else as I've won your crown your life is mine.

*Ferd.* My fate in this what I desir'd hath done,  
Here I enjoy the conquest I have won,  
And here triumph, and, whilst I this retain,

[*Shews his Sword.*

Our lives and crowns on equal terms remain ;  
But by the care you of my life have shewn,  
You seem to doubt the safety of your own.  
Glad if I would this dang'rous sword resign,  
Which threats your life, whilst you are begging  
mine.

*Ch.* King Ferdinand, 'twere more generous to spare  
These haughty words to him, who shall forbear  
To use his sword on one he can chastise,  
And tread on him who at his mercy lies.  
Were y' in the head of armies you should see,  
In half this time I'd try your gallantry ;  
But for that high contest you're brought too low,  
And now, say what you will, I'll pity show.

*Ferd.* How, pity me ! whence does this baseness  
spring,  
To talk of childish pity to a King ?  
Kings' falls are glorious like the setting sun,  
And crowns are splendid when they 're trampled  
on ;

And since this secret is to thee unknown,  
Thou merit'st not the glory of thy own.  
And for the blasphemy thy tongue has said,  
To revenge Kings I'll snatch it from thy head.

*Ch.* Are you some god that you can wonders do ?

*Ferd.* Can none but gods the mighty Charles  
subdue ?

*Ch.* That human valour must be strangely great,  
Whose single sword whole armies can defeat.

*Ferd.* You'll to the refuge of your army fly !

*Ch.* A King may shun an angry deity ;  
But, valiant Ferdinand, do not tempt your fate !  
Let's find some way to end this high debate :  
Princes like you unfortunately brave,  
It is my glory to oblige and save.

*Ferd.* If you're inclined to end this fatal strife,  
And return home in safety, beg your life.

*Ch.* I must not this high insolence forgive,  
Heav'n's ! He'll not suffer me to let him live. [*Aside.*  
A generous pity long has held my hand ;  
But my wronged fame does now your life demand.  
Though 'gainst my glory you have nought to stake,  
Yet of these odds I'll no advantage make,

But end the warlike game I have begun,  
And for this crown, which I have fairly won,  
Here in the face of the whole Kingdom fight,  
And, till the combat's done, disclaim my right.

*Asc.* Rather than tribute pay to his renown,  
Sir, let us force your passage to the town.

*Ch.* Yes, you shall die, for I have sworn——  
Who e'er I find possest of Naples crown  
Shall die, if of the house of Arragon.  
This vow I in my father's life-time made,  
When I decreed this Kingdom to invade.  
Nay, and this sword,——

Was then made sacred to the high design  
Of rooting out the Arragonian line:  
And now you die, and die by none but me,  
Out of respect to Kingly dignity.

*Ferd.* If you have made that vow  
To your dead father, and the pow'rs above,  
Employ your army lest you perjur'd prove.

*Ch.* Let fall your braving vein, lest all that hear  
Suspect y' endeavour to disguise your fear.

*Ferd.* My fear! Wer't thou a god I would not bear  
So rude a word, and none that mortal are  
Shall dare to think it.——

*Ch.* Now, I find you're brave;  
But after all, mayn't I your friendship have?

*Ferd.* Yes, Charles, I give it thee, and as to him,  
Whom only upon earth I can esteem:  
And if thy valour dooms me not to live,  
I freely shall thy generous sword forgive,  
And die thy friend, and thank the Heav'ns and thee  
For my brave fate, and braver enemy.

*Ch.* Let's with embraces then, my valiant friend,  
Begin that friendship which too soon must end.

*Lew.* The King too grand excess of honour shews.

[*Charles and Ferdinand embrace.*]

*Mom.* He doth, but yet I dare not interpose.



*Asc.* Can there no way be thought on to unite  
These two great rival Monarchs, ere they fight?  
Whose sacred blood, that must profusely flow,  
Out-values all the crowns the earth can shew.

*Ch.* Command my troops some distance to  
remove : *[To Momp.]*  
And let my guards of horse surround the grove !  
On pain of death let not a man presume  
To interpose, what e'er may be my doom :  
And if my fortune does my fall decree,  
Pay him the loyalty you owe to me.

*[Lewis and Momp. go out.]*

*Ferd.* With what large wings his glory takes her  
flight,  
And leaves my fainting honour out of sight.

*The two Kings are preparing to fight, and are  
interrupted by a noise of arms without, and  
Mompensier re-enters.*

*Mom.* Great sir, a noise of arms from yonder hill  
Doth all your squadrons with disorder fill.

*Ch.* Haste ! meet 'um with my troops, whilst we  
conclude,  
Ere these new fighters on our ground intrude.

*Enter LEWIS in haste.*

*Lew.* Sir, from the vaults of yonder spreading  
wood,  
O' th' sudden opes new scenes of war and blood,  
Their rallied troops new courages display,  
And demand back the triumphs of the day.  
Some th' old revolted General does head ;  
But the most daring are by Salerne led ;  
He and the General unite their force,  
And break through all your pikes and guards of  
horse.

*Ferd.* Shall I my crown to slaves and rebels  
owe ?

Villains ! [*Proffers to go out and is stayed by Charles.*

*Ch.* Hold, valiant friend ! I beg you stay !

*Ferd.* Your life's in danger, sir, with this delay.

*Ch.* And so is your's : those horrid slaves design,  
No doubt, to take your life as well as mine ;  
For all their rage from desperation springs,  
And they hate all that bear the name of Kings.

*Ferd.* My sword shall teach 'um what to Kings  
they owe.

*Ch.* Rather that duty to my troops allow.

*Ferd.* Perhaps 'tis more than all your troops  
can do.

Rather I'll out, and save your troops and you.

*Ch.* Fear not ! my army can their force withstand.

*Ferd.* And I'm their King, and can the slaves  
command.

*Ch.* You may command 'um then. Leave me to  
fight !

*Ferd.* You've had your turn t' oblige, now 'tis  
my right,

Which you in justice ought not to invade.

*Ch.* We shall contend till we are both betray'd.

*Ferd.* My sword shall from that danger set you  
free,

The glory of your death's design'd for me ;

But now your life in honour I'll defend,

Till we with equal fame our high debate shall end.

[*Exit.*

*Ch.* End it you shall, for I'll perform my vow ;

But I'll not take your life till glories shall allow :

Till then this little friendship I'll receive ;

But I'll protect your life, without your leave.

Go, aid the King, and cut the rebels down !

[*To an officer.*

Then with my army guard him safe to town.

*Lew.* He may get safe to town, but, sir, I fear  
He will but small security find there ;

For trembling Naples, of your arms afraid,  
On their high walls your banners have display'd,  
Willing to pay you the allegiance due  
To th' Crown of France, and own no King but  
you.

*Ch.* Sir, you mistake, 'tis to my sword that they  
All their submission and allegiance pay.  
Those, who are rais'd to glorious heights of power  
The vulgar with implicit faith adore,  
Whilst noble spirits oft dispute too late,  
And so become the Martyrs of the State.  
I'll go receive the town in my command,  
Punish the traitors, and save Ferdinand,  
Lest he mistaken to their refuge fly,  
And by some base mechanic villain die.

*The Scene changes to a Room in the Palace.*

*Enter JULIA and IRENE.*

*Jul.* You see how all my follies I declare!  
Oh, do not trust 'um to the moving air :  
For here I kneel, and vow if e'er they're known,  
I'll kill my self, and will the truth disown.

*Iren.* Why so? Is't such a vile and abject thing  
To love a youthful conqu'ror, and a King ?  
'Tis generous love, and shews your courage high,  
That you disdain for less than Kings to die.

*Jul.* I but to love a shape, a flying thought,  
A dream, an image in the fancy wrought !

*Iren.* 'Twas strange indeed ! But oh ! I long to  
hear  
In what bright shape this vision did appear.

*Jul.* 'Twas late last night,——  
When various noises flew in ev'ry room  
Throughout the palace, crying, Charles is come ;  
And with the mournful sound of news so bad,  
All eyes were weeping, and all hearts were sad ;  
I to my apartment went.

*Iren.* And so did I.  
To such misfortunes who could tears deny ?

*Jul.* Where, for a while contending with my fears,  
My soul o'er flow'd with grief, my eyes with tears,  
My heart with love, my courage with disdain,  
My tongue with pray'rs and vows, my head with pain,  
My mind with Charles' glory and renown ;  
Opprest with all these weights, I laid me down,  
And listened to a gentle slumber's call,  
Which husht the noise, and reconcil'd 'um all.

*Iren.* And whither then did gentle sleep entice  
Your wand'ring thoughts ?

*Jul.* To a fair Paradise,  
Planted with bright abodes for heavenly powers,  
Shaded with pleasant groves, perfum'd with  
flowers,  
Cool'd with soft winds, which gently walk'd the  
round,  
Still dancing to their own harmonious sound,  
And to each grove and palace did repair,  
And as they danc'd fan'd odours through the air.

*Iren.* From these abodes the shadow did appear ?

*Jul.* Yes, in a shape too bright for mortal eyes  
to bear.

From his fair brows the glories of a crown,  
Like dazzling streams of day, came flowing down  
To pay their shining tribute to his eyes,  
And then rebounding with more glory rise.  
In his stern looks, beauty and courage strove,  
Both threatening war, and yet inviting love ;  
In all his stature, beauty, garb and mein,  
Something so charming and divine was seen ;  
Revelling gods might in those beauties play,  
Or dress themselves on some triumphal day.

*Iren.* Oh ! I am charm'd ! Heav'ns, I can hear  
no more,  
And did you not the God-like shape adore ?

*Jul.* In a soft qualm, I fell upon my knees,  
Fainting with love and dying by degrees,  
My sinking spirit ready to withdraw ;  
Which when, me thought, the royal shadow saw,  
With a soft voice he cried, see, see, she dies,  
And gently came, and kist my closing eyes.

*Iren.* Oh heav'ns ! that I could such a vision see,  
Or dreaming so, dream to eternity.

*Jul.* Then rais'd with words and kisses so  
divine,  
Me thought he clasped his royal hand in mine,  
And in my rapture led me all along,  
O'er flowry greens, and through a martial throng,  
To a fair temple in a shady grove,  
Where pilgrims visited the shrines of love,  
Without, 'twas all beset with shades of night,  
Within, bespangled with celestial light,  
Me thoughts I sigh'd !

*Iren.* But sure you would not wake,  
You would not such a pleasant dream forsake ?

*Jul.* Not till a sacred Priest, by his commands,  
Had at a chrystal altar join'd our hands.

*Iren.* Love courted you, disguised in masquerade ;  
But yet

How came this mask within your fancy played,  
Where no machines of love before were brought,  
To move and raise the pleasant scenes of thought ?

*Jul.* I had been frail before. I oft had sate  
And heard my sister Isabel relate  
The glories of that King :—Had seen his picture too,  
And my heart snatcht new flames at every view.  
But see ! Euphemia comes, and in her eyes  
Discovers grief, and in her mein surprize.

*Enter EUPHEMIA.*

Ah ! thy unhappy message quickly say.

*Euph.* Madam, undone, the King has lost the day !

And now distrest, and by his foes subdu'd,  
Is by his own rebellious slaves pursu'd.

*Jul.* Oh Heavens ! where will my royal brother  
fly ?

*Euph.* Heaven knows ! This cursed city does deny  
To save their King, nay, rather are at strife  
Which way they shall dispose his sacred life.

*Jul.* Oh, cursed traitors ! oh, I faint with fear.

[*Exit.*

*Iren.* Be not disturb'd so much at what you  
hear ;  
Angels will be his guard :——But see, the Queen !

*Enter* ISABELLA, CORNELIA, PORTIA, SYLVIA.

I fear she is preparing to be gone.

*Euph.* All her retinue, madam, left the town  
Some hours ago. [*Exit.*

*Iren.* That I had left it too, when first I came,  
Or going now could leave behind this flame, [*Aside.*

*Isab.* How, not a letter, not a message yet,——  
[*Aside.*

From the proud King ? Doth he my name forget ?  
Unconstant Charles ! th'ast made my honour bleed,  
To take thy life were an heroic deed.

*Cor.* The Duchess highly doth her state resent,  
Her soul is fill'd with haughty discontent.

*Isab.* Madam, my grief is troublesome, I fear,  
I beg your pardon if I leave you here,  
My sorrow doth a share on you impose,  
And sorrow flatter'd more imperious grows.

*Por.* My Princess is disturb'd, and I perceive  
For what it is her swelling heart doth grieve.

*Isab.* Portia, the jewels which from France I  
brought,  
And those were sent from thence, let 'um be  
sought.

*Por.* Madam, they shall ! [*Exit Isab.*

I thought from whence this mighty grief did spring,  
She does resent the unkindness of the King.

[*Aside. Exit Por.*]

*Cor.* Now, to allay her sorrows she is gone,  
I have got freedom to discourse my own.  
Ah! Ferdinand, how much I pity thee;  
And though my kindness thou shalt never see,  
To my own bleeding heart is sadly known  
Those pains which honour now forbids to own.  
Unhappy storm that did me here convey,  
And sav'd my fleet, but cast my heart away.

*Enter FERDINAND, ASCANIO, and GENTLEMEN with  
drawn swords, vizarded, and muffled in their cloaks.  
At their entrance the King and Ascanio fling off  
their cloaks and vizards.*

*Cor.* But see! the King is here! and in disguise,  
At his own gates afraid of a surprize!

[*Ascanio discourses with Irene.*]

And now my last and fatal hour is nigh,  
Which will my love and all my courage try.

*Ferd.* Madam, my fate hath my hard sentence  
past,

And now I come to offer up my last  
Devotion to the shrine which I adore,  
And where perhaps I ne'er shall offer more;  
For all those glories I am doom'd to lose,  
Which might my high aspiring flame excuse:  
But, now uncrown'd, I must no more pursue  
The envied glory of adoring you.

*Cor.* Sir, since you first was pleas'd to talk of  
love,

You know I all occasions did remove  
From treating wi' you, on a design so vain,  
Which I in honour ne'er could entertain;  
For though as Sovereigns we equals are,  
And so you had no reason for despair;

Yet as a widow Queen, that lately paid  
 Her solemn sorrow to the royal shade  
 Of her dead lord, I surely must reprove  
 All new addresses of a second love.

*Fer.* These forms of sorrow may a while remain:  
 But shall the dead over the living reign?  
 They in the other world their joys receive,  
 Must we not share in this without their leave?

*Cor.* The dead but absent are, and out o' sight,  
 Shall they for a short absence lose their right?  
 If to your memory my tears were due,  
 You would not have me be unjust to you.  
 But ——

'Tis not my temper, sir, this may convince!  
 T'insult at all o'er a dejected Prince.

*[Puts her Handkerchief before her face.]*

No, sir, I've found a shelter in your port,  
 Respect from you, and honour in your Court.  
 For which I would in gratitude restore  
 Your ruin'd fortunes, were it in my power:  
 But how can she support another's throne,  
 Who is depos'd and banisht from her own?  
 A distrest Queen, who since the old King died,  
 Have been too much oppress'd on every side.  
 The Egyptian Sultans threatening every hour  
 T'invade my kingdom with their mighty power,  
 And none to guard me from this threat'ned fate,  
 But my good fathers, the Venetian State.

*[Ironice.]*

Who wisely did adopt me in design,  
 My falling crown t'entice me to resign.  
 Thither I go, forc'd by a fate so rude,  
 To spend my days in pious solitude.  
 Then, sir, since I shall never see you more,  
 May Heav'n your royal family restore!  
 And that I may a little grateful seem,  
 You shall not want my prayers, nor my esteem.



*Ferd.* Ah, madam ! now you shew your generous mind,  
You pity most where most distress you find.  
Your timely bounties succour the forlorn,  
When all his dying patience was out-worn.  
I feel a pleasing extasy of joy,  
Which does all present sense of grief destroy.  
But, ah ! how soon will all my pain return  
When I shall think I must for ever mourn ?  
To air its wings love takes a soaring flight,  
And then must fall in endless shades of night.

*Enter a GENTLEMAN in haste.*

*Gen.* The King ! The King ! You're lost, sir, if  
you stay,  
The traitrous rabble will your life betray ;  
Or else in chains your royal person bring  
A present to the new triumphant King.

*Ferd.* Alas, poor men ! It is no news to find  
Fear, driving all the herds of lower mankind ;  
The timorous hare will o'er the hunters leap,  
When sh'as no other way for her escape.  
Could there no other means for safety be ?  
These would betray their God as well as me.

*Iren.* And will you have poor wanderers in mind ?  
No, my Ascanio, when the fleeting wind  
Has snatcht us hence, my soul may bid adieu  
To this fair shore, to hopeless love and you.

*Asc.* D'ye think I will commit a crime so great ?  
Can humble votaries their saints forget,  
To whose fair images they hourly pray,  
Whose ador'd shrines they visit every day ?  
My dear, my fairest saint, to think of thee  
Shall all my pleasure and devotion be :  
But why should we despair to meet again ?

*Iren.* Yes, we may meet, but Heav'n knows  
where or when !

*Asc.* Then you may stay behind.

*Iren.* And you may go !——

*Asc.* What, to forsake my King ? That were below

The faithful subject I have ever been.

*Iren.* And 'twere as bad for me to leave my Queen ;

But when I'm gone I shall lament in vain,  
Your heart some happier love will entertain.  
I die to think !——

*Asc.* By all that's good I swear !

*Iren.* O, my imperious grief I cannot bear !  
New pangs of sorrow do besiege my heart,  
Like those of death,—when soul and body part.

*Asc.* She swoons ! [*She swoons in his arms.*]

*Ferd.* I now like tortur'd souls look up with pain  
On joys of angels which I can't obtain.

They from those visions fly to deep despair,  
And I from joys of love to blood and war ;——  
[*Aside.*]

For if from friends I any aid can find,  
In some brave death I'll ease my wounded mind.  
Come, madam, since my heavy doom is past,——  
[*To Cor.*]

As men condemn'd to execution haste,  
To ease their souls of weight they cannot bear  
Of griefs unknown, which more than death they  
fear ;

So give me leave to haste those joys away,  
Which are but torment whilst they vainly stay.  
And thus that wealth I to the winds restore  
They lent awhile, and ne'er will lend me more.

[*Ex. Om.*]

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ACT IV.

*The SCENE the Town of Naples.*

*Enter* PRINCE OF SALERNE and TRIVULTIO, *muffled in their cloaks and disguised.*

*Sal.* How ! March in pomp and triumph through  
the town,  
Whilst I that name, which threatened Kings  
disown ?

Must I be buried thus alive, whilst he,  
 Advanc'd by fortune's servile flattery,  
 Marches in State to meet the haughty charms  
 Of her I love; and revel in her arms?  
 Damn'd be this tame disguise, — I will appear,  
 And Charles from th' arms of love and fortune tear.

*Tri.* Hold ! let not valour, sir, your life betray ;  
[*Sal. offers to go.*

Nor demand debts which fortune cannot pay.  
I know his triumphs to your sword are due :  
But, ———

*Sal.* But what ? do'st thou adore his fortune too ?

*Tri.* How, I adore it? — No sir, curs'd be he,  
That shall deny by any treachery  
To take that life he to our swords does owe,  
When fortune shall a fair occasion show:  
But I'd not dun my stars when they are poor,  
And so gain nothing but enrage 'um more.

*Sal.* If bankrupt fortune's poor, I'll fall on those.

On whom profusely she my wealth bestows.  
Charles has my mistress, does my triumphs wear,  
My wealth's in's hands, and I'll arrest it there.  
I'll kill him,

Only to let th' imperious woman see  
The arrogant folly of disdaining me.

[Offers again to go.

*Tri.* Hold! since you'll go, let us our fortunes join,  
 I'll share i'th glory of this great design;  
 Besides th' revenge to my lost fame is due,  
 I've some concerns of love as well as you.  
 For Julia I a long hid flame have borne,  
 Though I've suppress't it;—  
 Knowing too well the Arragonian scorn,  
 Who to my sword have paid so small regard,  
 They thought their service was its own reward.  
 But now I'll clear the scores another way;  
 Her beauty all my old arrears shall pay.

*Sal.* She's thine! there's nothing shall be left  
 undone,

That may bring down the pride of Arragon.

*Tri.* Let's go, then, whilst our raging blood does  
 boil, —  
 Whilst the French guards, wearied with this day's  
 toil,

Disperst in quarters to their rest betake  
 All but whom lust and wine may keep awake;  
 Whilst they in pleasure, or repose engag'd,  
 Our friends alarm'd and the town enraged,  
 We'll go to th' palace in secure disguise.

*Sal.* No more! I scorn to kill him by surprise!  
 What I'll attempt, I'll do in open day,  
 And let his guards and genius stop my way:—  
 Then if I live or die, destroy or save,  
 Success or death I equally will brave. *[Exit.*

*Tri.* This high ungovern'd flame I must allay.  
 I seek revenge!—

But then I'd seek it the securest way.  
 But heav'ns! Which way shall this great deed be  
 wrought,

My soul is lost in a wild maze of thought!

But yet I'll boldly on.—

He who through dang'rous ways does fate pursue,  
 Must not the depths of precipices view:

But with high courage, and a bold address,  
Spur on, and leave to fortune the success.

[*Exit.*

*The SCENE changes to a Room of State.*

*Enter* CHARLES, LEWIS, MOMPENSIER, GUARD.

*Ch.* Gone to attend the Queen? —

*Lew.* To guard her hence!

*Ch.* What need of guards, where there's no  
violence

Design'd? —

*Mom.* He fear'd lest the Venetian fleet  
Might from your galleys some obstruction meet.

*Ch.* Going to serve a Queen, regain his crown,  
To raise my honour, and repair his own,  
Could he suspect my fleet would stop his way?  
No, — rather all my galleys shall convey  
The King to any port, where he intends  
To try his fortune, or has hopes of friends.

*Lew.* Going with those, whose masters have  
declar'd

Themselves your enemies, he justly fear'd  
Your anger, sir! —

*Ch.* He did? — That treacherous State  
Has disoblig'd me at the highest rate,  
Have broke their faith with me, and out of fear,  
And envy to my rising glories here,  
Creep into leagues, and private friendships court;  
That I might fire their galleys in the port: —  
But since they attend the Queen —  
I'll spare their galleys, and reprieve the doom  
Of that false State, till my returning home;  
But to the Queen —

Command my Admiral that he honours pay,  
And whilst she stays her orders to obey. —

[*To an Officer who goes out.*

*Mom.* But dares, great sir, the false Venetian  
State

Abuse your friendship?——

*Ch.*

That we'll now debate!

*CHARLES seats himself, and enter a SECRETARY with  
Papers and Despatches.*

*Ch.* Not only they,—— but all  
Th' Italian Princes are in Council sate,  
Each fears to lose his little coronet.  
Nay, by th' intelligence I've now receiv'd,  
All Kings and States with my success are griev'd,  
Doubting themselves, and knowing not how high  
Ambition raised, with victory may fly.  
Rome, Millane, Venice, Germany, and Spain,  
With all the little Princes they can gain,  
Are all in bonds of strict alliance tied,  
To check, as they pretend, my growing pride,  
That I must now make war on half mankind,  
And gain that Empire which I ne'er design'd.

*Mom.* Rome perjur'd too?

*Ch.* Yes, Venice, Millane, Rome,  
Agree to intercept my passage home,  
Are arming frontiers, raising troops with speed;  
Which the fam'd Duke of Mantua must lead,  
The great Gonzaga, one whose fame is high,  
And on his conduct they do all rely.

*Lew.* Sir, that an envious and mechanic State,  
Whose nature is crown'd heads to fear and hate,  
A Prince's glory thus should undermine,  
I not admire;——but such a low design,  
That Rome should aid?——

*Mom.* And join with Sforza too!  
A barb'rous Prince, who did his hands embrue  
In his young master's blood,——and basely made  
Our wars his opportunity, to invade  
His life and crown, and act his villanies!

*Ch.* That bloody traitor Sforza I'll chastise !  
But now that Rome should join in league with  
these,  
When for his fame had given me hostages,  
Enrages me ! ——

*Lew.* You must betimes disperse  
These gathering clouds that threaten storms so  
fierce.

*Mom.* First shake your rods o'er th' Ecclesiastic  
chair !  
That busy-headed priest, you must not spare.  
He is Heaven's usher in the world's great school,  
Only to teach, for Kings have highest rule.

*Ch.* Whate'er his office or commission be,  
I'll make Rome know his duty now to me.  
He shall not baffle Kings, under pretence,  
With all Heaven's laws his office can dispense ;  
He swore me faith ! and, if the powers divine  
Slight their own honour, none shall sport with mine.  
Cousin of Orleans march to-night away,  
With all my choicest men ! ——

*Lew.* Sir, one night's stay  
Your wearied men for rest would humbly crave.

*Ch.* Then let 'um short and gentle marches have :  
But move this evening, though you march not far ;  
For expedition is the life of war !

*Mom.* Send not too many for your safety sake,  
Lest this rebellious town advantage take.  
And what's so desp'rate as an angry slave,  
When by adventuring he revenge may have ?

*Ch.* Leave fifteen thousand foot. Your march  
direct  
To Rome —— I'll follow and no time neglect.

What, did you visit yet as I desir'd,  
The Duchess Isabel ?  
[*Exit Lew.*]

*Mom.*

Sir, she retir'd

To her apartment, and with haughty pride  
Retains her State, and visitants denied.

*Ch.* Alas! she well might have that pride  
forborne,

To one that values not her love or scorn.  
She, that had such a Monarch in her chain,  
Would a young petty rival entertain,—  
Makes me contemn the name of royal slave,  
And slight the little wounds her beauty gave :  
But now we've settled all our grand affair,  
And the declining day begins to wear  
His milder beams, let's out, and taste a while  
The fresher air ; for I with this day's toil  
Am weary grown !

*Mom.* The gardens, sir, are nigh,  
From hence they open to your prospect lye.

*CHARLES and MOMPENSIER go out, and the Scene is  
drawn and a fair garden is presented. JULIA sitting  
as asleep in an Arbour : EUPHEMIA waiting by.*

*A Song within.*

*Whilst the Song is sung, CHARLES and MOMPENSIER*

*Enter. CHARLES gazes on JULIA.*

*The Song sung to JULIA in the Garden.*

Oh love ! if e'er thou'lt ease a heart,  
That owns thy power divine,  
That bleeds with thy too cruel dart,  
And pants with never ceasing smart ;  
Take pity now on mine.  
Under the shade, I fainting lye !  
A thousand times I wish to die ;  
But when I find cold death too nigh,  
I grieve to lose my pleasing pain,  
And call my wishes back again.



But thus as I sat all alone,  
    I'th shady myrtle grove,  
And to each gentle sigh and moan,  
Some neighbouring echo gave a groan,  
    Came by the man I love.  
Oh ! how I strove my griefs to hide !  
I panted, blush'd, and almost died,  
And did each tattling echo chide,  
    For fear some breath of moving air,  
    Should to his ears my sorrows bear.

Yet oh, ye powers ! I'd die to gain  
    But one poor parting kiss !  
And yet I'd be on racks of pain,  
Ere I'd one thought or wish retain,  
    Which honour thinks amiss.  
Thus are poor maids unkindly us'd,  
By love and nature both abus'd,  
Our tender hearts all ease refus'd ;  
    And, when we burn with secret flame,  
    Must bear our griefs, or die with shame.

*Ch.* I'm startled, see ! What divine shape is  
    there ?

Some angel sure, — no mortal is so fair !

*Mom.* Some airy vision does deceive our eyes.

*Ch.* Heavens ! like a bright unbodied soul she  
    lyes

Wrapt in a shape of pure ætherial air,  
To some fair body ready to repair.  
Know'st thou whom this bright shape resembles  
    most ?

*Mom.* None but the Princess Julia, sir, dare  
    boast

These angel beauties —  
She to the Duchess's apartment came,  
Whilst I was there : these beauties are the same.

*Ch.* The Princess Julia !

*Mom.* How his eyes are fixt !— [Aside.

Sir !

If any knowledge of your heart I learn,  
You view this lovely shape with some concern.

*Ch.* I do ! and must acknowledge  
I feel within my heart a passion move,  
Like the soft pantings of approaching love.  
And if from war I could the leisure gain,  
Th' insinuating guest to entertain,  
My heart might be seduc'd by one so fair  
To love, and fix my roving passion there ! —  
But to

Remoter parts o'th' gardens let's repair,  
To take [our] breathings of the evening air.

*They go out betwixt the Scenes, as into the garden, and enter SALERNE, and TRIVULTIO, follow'd by several, all habited like the French Guards.*

*Tri.* So, we've securely past in this disguise, —  
Let's watch a fair occasion for surprize.

*Sal.* Surprize ? — make an alarm, — for he shall die,

Were all his guards, and his whole Kingdom by.

*Tri.* But let us wait for the approach of night —

*Sat.* Let night be damn'd, —

I'll kill him now in Isabella's sight,  
That every wound I give him she may feel !  
And, when he's fallen by my revengeful steel,  
She wild and raving may his death bemoan,  
Tear out his bleeding heart and stab her own.  
See there ! — He walks —

[Looks within the scenes.

*Tri.* Silence ! — for Heaven's sake. —

*Sal.* Nor Heaven —

Nor hell shall hinder the revenge I'll take,

Were death 'twixt him and me I would not stay.

[Goes out 'twixt the Scenes.

*Tri.* Ye powers, he'll our designs and lives betray!  
Haste! let the garden avenues be barr'd,

[To one of his followers.

Before we give suspicion to the guard.—

Thou to the postern run, where our men wait,  
[To a second.

On a sign giv'n t' aid, as in our retreat,  
Unlock it with this key, and then remove  
Part of our men, to th' private myrtle grove.  
Place'um i' the grotto, by the dark descent,  
Where we may fly, if the French guards prevent  
Our other passage! Heavens! what is't I see?  
The Princess here!—blest opportunity!  
Now!—now's the time! you run and aid the Prince,  
You stay and help me to convey her hence! —

*They go out several ways, TRIVULTIO and a party towards JULIA, who shrieks and runs off the Stage, crying, murder! At the same time clashing of swords within is heard, and immediately enter CHARLES defending Julia, and pursued by SALERNE, TRIVULTIO and his party; SALERNE beating down the sword of TRIVULTIO, and the rest.*

*Sal.* Villains retire! I don't your succours need,  
The tyrant by my hand alone shall bleed!

*Ch.* Thou'rt brave! who e'er thou art!

*As Salerne and the rest are going about to assault Charles; Enter MOMPENSIER and a GUARD, rushing on all sides of the Stage, crying treason! and assist Charles, all assaulting Salerne, who with Trivultio are forced off the Stage by Charles and the Guard, after which Julia recovers herself from her surprise.*

*Jul.* Oh heavens! in what confusions have I been,  
With what my heart has felt, my eyes have seen?

Sav'd by the King ? my ruin'd heart's betray'd  
 Into an ambush which my stars have made.  
 Punisht for doting on an airy shape,  
 My enslav'd heart must never hope to 'scape !

*Euph.* Fate seems not,  
 By this surprize, your flame to disapprove,  
 Rather exalts it to a generous love.

*Jul.* But all in vain.

*Euph.* A Princess young and fair ! ——  
 Such youth and beauty's yours should ne'er despair.

*Jul.* But when I love a Prince I ought to hate,  
 What passion can be more unfortunate ?

*Enter CHARLES as from the Chase of Salerne, &c.*

*Jul.* But see, he comes ! My yielding spirits fly !  
 Help me Euphemia ! —— or I faint, —— and die !

*Ch.* Madam ! How much am I asham'd, you find  
 Such barbarous treatment here, where I design'd  
 You with all honour should be entertain'd ?  
 Giving commands, that whilst you here remain'd  
 My slaves the same respect to you should bear,  
 As if the King, your father, govern'd here.

But since my guards ——  
 Did not this horrid villany prevent,  
 Your own fair mouth shall name their punishment.

*Jul.* Sir, rather let  
 Those slaves of ours, if they are fled, be sought,  
 Who 'gainst your life have this bold treason  
 wrought ;

For, sir, the horrid villany th'ave done,  
 I know my royal brother will disown ;  
 And punish too if he had so much power. ——  
 And though from the obliging conqueror,  
 By all brave ways he will his crown redeem,  
 For this great act ——  
 He will his gen'rous enemy esteem.

*Ch.* Ah, madam ! though by my unhappy fate  
 I've been too much expos'd to your just hate,  
 And in pursuit of fame have been betray'd  
 To all those wars, ——  
 I with the house of Arragon have made.  
 I now acknowledge I so vanquisht am,  
 That I for ever do renounce the name  
 Of enemy, ——  
 And do repent the crimes my sword has done, ——  
 And at your feet will lay the crown I've won.

*Jul.* Sir, you know best your guilt or innocence,  
 I shall not judge you for your wrong pretence.  
 Let heaven do that to whom our right is known :  
 But if my brother e'er regain his crown,  
 The obligation, now on us you have laid,  
 Shall be, some gen'rous way, by him repaid.

*As JULIA is going, CHARLES proffers to lead her by the hand, which she seems to refuse, and withdraws her hand : At the same time enter ISABELLA.*

*Isab.* As from my close retirement I withdrew,  
 Methoughts wild noises from the gardens flew,  
 And horrid cries loud echos did repeat. ——  
 Has the proud tyrant some disaster met ?

*Discovers CHARLES leading JULIA within the Scenes.*

*Isab.* But, ha ! the tyrant, and my sister  
 there !  
 Oh ! cursed vision quickly disappear ! ——  
 I'll charm you, be you spirits bad or good, ——  
 I'll rend your shapes, I'll circle you in blood.

*JULIA goes, —— and CHARLES turns and sees ISABELLA.*

*Ch.* Ha !  
 The Duchess Isabel !

*Isab.* Yes, sir, 'tis I !  
 I fear I have disturb'd your privacy ;

If so, great sir ! I do your pardon crave.

*Ch.* Madam, for that you need no pardon have,  
Since all the palace is at your command !

*Isab.* I'm glad my liberty I understand ;——  
But pray, sir, ——

On your fair Princess to'r apartment wait,  
This kindness then we farther will debate.

*Ch.* Madam,—your counsel I do well approve ;  
But none need teach me ——

What duty I should pay to those I love !

*Isab.* Thou lov'st !—Immortal powers ! with un-  
mov'd brows

Dar'st thou relate how thou contemn'st thy vows ?

*Ch.* The vows  
To Isabel of Arragon I made,  
To Millane's Duchess ought not to be paid.

*Isab.* But Millane's injur'd Duchess shall chastise  
Th' inconstant Prince, that dares her love despise.  
Heavens ! thou inflamest me to so great a rage,  
That nothing but thy blood shall it assuage.

*Ch.* Good madam, what should this great passion  
mean ?

Is it because you have inconstant been,  
And now into a fit of rage are flown,  
To hide those faults which you disdain to own ?

*Isab.* Tyrant, I never did a crime commit,  
But when my heart did to thy love submit.  
Thy love ? thy hate ! thy scorn ! for which I now  
Would stab that heart which would so poorly bow,  
And with false meteors so deluded be,  
But that I live to have revenge on thee.

*Ch.* Madam, first seek revenge on your own  
scorn,  
Which vainly slighted crowns you might have  
worn,

And your preposterous pride, did in my stead,  
Advance a puny lover to your bed,——

Whose little coronet——

*Isab.* Preposterous pride!

*Ch.* Yes, when for Millane, France should be denied.

*Isab.* Thou fir'st my blood! I'm rackt with grief and shame,

Wouldst thou have had me stay, and court thy flame?

Thy feign'd addresses did not I receive,  
And for thy loit'ring flame in silence grieve,  
Waiting the motion of thy painted fire,  
Till modesty compell'd me to retire?  
Then by a thousand differing passions led,  
Was I not forc'd into that Prince's bed,  
By such commands I durst not disobey,  
And by distractions of more power then they?  
And now of him and all my friends bereft,  
The kingdom lost, and no assistance left,  
Opprest both by thy falsehood, and thy sword,  
Dost thou such recompence as this afford?

*Ch.* Madam!

*Isab.* No more,—no more, insulting Prince!  
Treat not a lady with this insolence!  
Is this your valour, mighty King! t'oppress  
A poor afflicted Princess in distress?  
Go hide thy head with shame, and with some fear!  
For know thy fall!—thy fall,—proud King, is near;  
Th'ast robb'd me of all my friends, ——  
Thou shalt not rob me of my courage too;  
I will do more than all our troops could do.  
The glory of our house I'll yet regain,  
And all thy laurels in thy blood I'll stain. [*Exit.*]

*Ch.* Alas poor lady! I her pain perceive,  
She sees 'tis vain for her old scorn to grieve;  
And now, to soften her remorseless fate,  
Flatters herself with pride, revenge and hate. ——  
But see Mompensier here,

*Enter MOMPENSIER.*

And by his looks do some ill tidings bear.

*Mom.* Ah, sir! —

The bearer of ill news I'm forc'd to be. —

Not only the actors of this villany

Have scap'd our hands, and made a safe retreat,

But in the harbour the Venetian fleet —

*Ch.* How! does my Admiral my orders slight,

Or without leave dares he presume to fight,

Or stop the fleet? — his boldness I'll chastise, —

Fire on my Admiral from the batteries!

On him, and all my galleys till they cease,

And of King Ferdinand humbly beg for peace.

Fire on 'um! — Haste! —

*Mom.* Alas! sir, all's too late,

Both Princes have already met their fate.

The Queen — is lost. —

*Ch.* What wast thou saidst, the Queen? —

*Mom.* Yes, sir, her galley in distress was seen

Rowing to land, but, ere it gain'd the shore,

Sunk in the billows, and was seen no more.

*Ch.* Oh! fatal accident! which way shall I

Make satisfaction for this villany —

To Heaven, and all that will her blood demand,

And which is more to injur'd Ferdinand?

*Mom.* Sir, 'twas the King himself did first  
engage,

Fir'd with a haughty and ungovern'd rage,

To see his fleet confin'd, and yours controul

The shore along the channel, and the Mole,

And he must at your Admiral's pleasure stay,

He fought through blood and flame to make his  
way,

And had destroy'd your fleet,

Had not the news of the Queen's loss done more

Than bullets could to save it from his power;



For with the news he fell,——and with him——  
Victory fell, his galleys sunk with fear,  
And all his scenes of triumph disappear !  
And fortune, whom his valour had constrain'd,  
Stole from his sword, and liberty regain'd,——  
And now——

After the wonders which his sword had wrought,  
He is among guards ashore a prisoner brought.

*Ch.* A prisoner ! My Admiral dies for this !  
With a strict guard ashore the villain bring !

*[To one that waits.*

Thou with a train go meet the injur'd King,  
*[To Momp.*

Wait his commands, pay all submissions due  
To his high quality and valour too.

Declare my innocence, his pardon crave,  
And, whilst he stays, let him all honours have. *[Exit.*

*Mom.* With how much glory these two Kings  
contend,

Each other's generous enemy, and friend.

My King

To Ferdinand's crown and friendship does lay  
siege,

And strives at once to conquer and oblige :

But Ferdinand judges it a greater thing,

To subdue Heaven and fortune than a King.

But see ! he comes,—and ha !——

*Enter FERDINAND and ASCANIO brought as prisoners  
by the guard.*

A weighty grief hangs on his royal brow,

His mighty soul does to his sorrows bow !

*Ferd.* Cornelia dead ! what is't I have done ?

My fair Cornelia, whither art thou gone ?

Celestial shade ! If yet there may not be

Too many clouds 'twixt my dark soul and thee,

Look down, and see my grief, and oh ! forgive  
 That fatal pride, which would not let thee live ;  
 But rather would to fate thy life expose,  
 Than take one kindness from my conquering foes :  
 I am thy murderer, and at my hand,  
 Fair Queen ! thou must thy guiltless blood  
 demand ;

Nor shalt thou ask in vain, and be denied  
 His wretched life by whom Cornelia died ;  
 Rather new torments for myself I'll find,  
 And, dying, beg the curse of all mankind.

*Mom.* His sorrow does his royal soul oppress,

[*Momp. beckons away the Guard.*  
 That 'tis no time I find for my address.

*Asc.* Now he begins his passions to disclose,  
 And now, alas ! I dare not interpose !—— [*Aside.*

*Ferd.* For the Queen's body let all search be  
 made,

And, when she's found, and I've appeas'd her shade,  
 Inter us in such decent state,——

As may our royal qualities become,  
 And lay us both together in one tomb.

This kindness to thy care I recommend ——

[*To Asc.*  
 The last thou e'er shalt pay thy King and friend.  
 To stoop to Charles my spirit is too high,  
 Though, if I ask'd it, he would not deny  
 That friendly act ; for I have found him brave,  
 And this is all the recompense I crave  
 Of him, or of the angry pow'rs above,  
 For my lost crown, and unsuccessful love.

[*Exeunt Omnes.*

## ACT V.

*Enter EUPHEMIA, with a light, conducting JULIA.*

*Euph.* Oh, madam! Fly from hence, I've overheard

Your sister's dark designs, and now a guard  
Of her own slaves are coming here with speed,  
To bring you to her hands, alive or dead.

*Jul.* Oh heavens! What shall I do?

*Euph.* This,—This way fly!—

I'll shew you where you may in safety lye,  
And over-hear her talk aloud, and rave,  
And vow to Heaven what deep revenge she'll have.  
[*Exit.*]

*Several pass over the Stage, as in search of Julia :*

*The Scene changes to Isabella's apartment. Enter ISABELLA followed by the same that past over the Stage.*

*Isab.* How, fled? Then, I'm betray'd!—

Which on you, villains, have this treason wrought?  
I'll have your bloods if she's not quickly brought.  
[*They go out.*]

But Heavens, I see!—

All vermin from a falling palace run,  
And love to sport in the warm rising sun.  
Though I to flatter fate have stooped so low,  
To seek Trivultio's aid and Salerne's too,  
They now despise me,—  
And I, who was obey'd, ador'd by all,  
Must helpless stand and see my temples fall.

*Enter TRIVULTIO in disguise.*

*Isab.* Ha!—What creeping thing art thou?—

[*He discovers.*]  
Trivultio!—Dull leaden fellow!—

That the French troops were on their march from  
hence,  
Only some few, left for their King's defence,

A bandit came t'acquaint him,  
That fifty troops under Vesuvius lay,  
Who might be here some hours ere break of day,  
And if he pleas'd would all their fellows bring  
To murder the French guards, and crown him King.

*Isab.* To a slave's fortune must I humbly bow,  
What does the pride of fate subject me too?

*Tri.* Madam, he comes!—Command your self  
awhile,

*Enter* SALERNE.

And soothe his passion with a seeming smile.

*Isab.* Salerne! Though thou hast long a rebel  
been,

And all that's infamous,—Yet I have seen,  
In thy attempts, a mind so bold and brave,  
That for thy courage some esteem I have!  
Not that I'll flatter or delude thy fate;  
For know thy birth I scorn, thy person hate:  
But yet thy flaming spirit I esteem,  
And would thy name from infamy redeem:  
And therefore out of pity do design  
To honour thee with some commands of mine,  
Provided still thou do submissive prove,  
And first repent thy bold ambitious love.

*Sal.* Was it for this you did entice me here,  
Only to let your insolence appear?  
I thought your soaring spirit was brought down  
T'express some sorrow for the pride you'd shown:  
But now since this is all,—

Know I already do deserve your love,—  
And for esteem I not one step will move,  
And your commands I least of all regard:  
I serve my self, and will my self reward.

*Isab.* How! am I scorn'd!—Ho! kill the traitor  
there!

Shall I contempt from a proud rebel bear?

*SAL.* *is offering to go out, and is stopped and disarmed by several that rush upon him from between the Scenes.*

*They proffer to kill him, and TRIVULTIO interposes.*

*Tri.* Hold, hold I say !—Ah, madam ! what d'ye intend ?

All our designs do on his sword depend.

*[Aside to Isab.]*

*Isab.* Did the whole Kingdom perish in his fall,  
To my revenge I'd sacrifice it all.

Kill him !—Hold ! does he not shake

At sight of death, and the revenge I take.

There's something in his soul for greatness form'd  
Which will not by ignoble fear be storm'd.

Go, live !—but dare not so presumptuous be,

To think of dying for thy King or me.

*Sal.* Yes, thy unjust revenge shall be pursu'd,  
In spite of thee and thy ingratitude ;

For I my noble passion still retain,

And still my firm unshaken self remain. *[Exit.]*

*Isab.* This fellow's brave ——

Could fate th' impediments of birth remove,

A crown might make his passage to my love.

*Tri.* So madam, now, we've this great spirit won,  
Our high designs are ended ere begun.

*Isab.* Pursue him straight, and manage him with  
care,

And in the glory of my service share. *[Tri. Exit.]*

Now my impatient soul is all on fire

To know if fate will flatter my desire.——

*Enter PORTIA.*

Is the magician whom I sent for come ?

*Por.* Yes, madam,——all alone,——in a dark  
room,

Hung round with horrors, and the shades of night ;  
Which seems more horrid with the glimmering

light

Of the pale moon, which through a crevice shines,  
H'as sate this hour scoring o' mystic lines.  
Winds, lightnings, whispers, sad and mournful  
groans,  
Soft voices melting into pleasant tones,  
Fill'd his dark cavern, whilst as magic spell  
Fetter'd my feet, and thrice into a swoon I fell.  
And see he comes !——

*Enter MAGICIAN.*

*Isab.* Speak, speak thy news ! 'tis I thou  
tell'st it to,

I, who defy the utmost fate can do ;  
For I am fixt as heaven, whose high decree  
May change my fortune, but not conquer me.

*Mag.* Madam, your doom I dare not yet relate,  
Thick swarms of spirits in cabals are met  
To read your stars, whose counsels you shall know,  
When whispering winds do in my cavern blow.  
Now all is still and silent.——

*Isab.* Quickly call  
Thy drowzy spirits from their dark cabal,  
Whilst I their lazy constitutions wait,  
I might kill Kings, and overturn the State.  
Charles in his shadow to my view present,  
And what shall be this direful day's event.

*Mag.* I wish that shade you'd not desire to see,  
I fear 'twill an unpleasing vision be :  
But since it is your pleasure I'll obey,  
Then madam in this magic circle stay.  
Leave not the bounds in which you are confin'd,  
And with firm courage fortify your mind.

*PORTIA goes out, and the MAGICIAN begins his charm.*

*Mag.* Thou black familiar, who, by firm compact,  
Art at all seasons bound my will to act ;  
Whom I with fat of strangled infants feed,  
And for thy thirst let my veins freely bleed :

Whom I for thrice seven years by name have known,  
 And when as many more are past and gone,  
 Must lead my soul to that infernal cell,  
 Where thou, and all thy fellow spirits dwell.  
 Arise!—and in an airy vision shew  
 What must befall this prince, to whom  
 Our conquer'd State does bow.

*There arises a Spirit, and immediately the Scene is drawn, and the supposed shapes of CHARLES and JULIA are presented; royally habited, and seated on Chairs of State, at their feet several Masquers; and near the Chairs the Music in White Robes, and Laurels on their heads. A Chorus of Voices and loud Music heard. The Duchess seems much disturb'd at the Vision, and with a naked ponyard moves towards the shapes, but is stopt by the Magician, whilst at the same time one of the Masquers touches her with a White Wand, at which she seems to fall into a slumber, and is plac'd on a Chair by the Magician. Then the Masquers rise and dance; after a dance the Spirit descends, and the Scene closes.*

*The Song of Spirits sung to Isabella as she sits asleep.*

They call! They call! what voice is that?  
 A lady in despair,  
 Whose tears and sorrows come too late,  
 Her losses to repair.  
 By too much pride I've lost a heart  
 I languish to regain:  
 And yet I'd kill the man I love,  
 Ere own my fond disdain.  
 Some gentle spirit shew the fate  
 Of him I love, but feign would hate.



In vain ! in vain ! thou seek'st our aid,  
Thy passion to remove ;  
For see, alas ! The sad events  
Of thy too tragic love.  
See ! See ! The crown thou didst disdain,  
Another brow must wear,  
Then sigh and weep no more in vain,  
But die in deep despair.  
May this be all proud beauties' fate,  
Still to repent their pride too late.

When Kings like Gods descend to woo,  
They must not be denied :  
Nor may fond beauties damn themselves  
To please a moment's pride.  
Beauty was made by th' Pow'rs above,  
Monarchs to entertain ;  
No greater duty is than love,  
Nor sin than proud disdain.  
Thou then who durst a King deny,  
Haste from his sight, despair and die.

*Mag.* Her soul's retir'd,——I'll steal away,  
And leave her wrapt in sleep's soft arms,  
And ere the first approach of day,  
End my unfinish'd charms.—— [Exit.

*The Mag. goes out, and immediately enters the Ghost of young GALEAZZO, Duke of Millane, with a cup of poison in his hand. The Ghost passes over the Stage, at which ISABELLA starts and wakes, as in a fright.*

*Isab.* Ha ! What pale thing art thou ? and  
whither fly ?  
Me thought I saw young murder'd Millane's shade  
Walk by in mournful state, and, as it went,  
With a sad look exprest its discontent.

In what dark shade has my lost spirits been,  
Where in wild shapes I've death and horror seen.  
But they are liars all, nor shall defeat  
My injur'd soul of a revenge so great.

*The GHOST re-enters.*

*Isab.* But ha ! the ghastly shape appears again,  
My frightened blood retires from every vein ;  
I am congeal'd at this pale scene of death,  
And all my words are stifled in my breath.  
Speak ! what would'st have ? why dost appear  
to me ?

Who never wrong'd thy bed or memory,  
In one the least unkind, ungrateful thought ;  
But to revenge thy blood all ways have sought ;  
And now have on this tyrant past a doom,  
To be a royal offering to thy tomb.

*Ghost.* Cease thy fond thoughts !——for higher  
things prepare,  
Employ thy soul in a more solemn care ;  
For thou, who bidst my memory adieu,  
And dost thy vain revenge and love pursue,  
Shalt shortly sleep with me in that cold bed,  
Where I too early was by treason led,  
And all my guiltless blood reveng'd shall be ;  
But not by traitors, rebels, nor by thee.  
Mean while, fond woman, thou dost vainly wait  
On hell's black arts, to know thy lover's fate,  
What joys he'll have, what troubles undergo,  
Does not belong to Isabel to know.  
Mind not his fate, thy own is drawing nigh,  
Death hovers o'er thy head, prepare to die.  
Farewell awhile,——when thy last hour is come,  
I'll give thee one more summons to thy tomb.

*The Ghost goes out, and after some pause she seems  
to recollect her Spirits from their disorder.*

*Isab.* Ha ! what curs'd fiend art thou,

That dost the shape of my dead lord assume,  
 T' accuse me wrongfully, and speak my doom ?  
 I'd not have shak't at any other form,——  
 And now I find I must expect a storm,  
 A dark and heavy storm, Heaven will deny  
 Success to my designs, and I must die. ——

[Weeps.]

But since my doom I now have understood,  
 Naples shall weep my fate in tears of blood ;  
 Fire, blood, and slaughter, more than I can tell,  
 Shall be the dying pangs of Isabel.  
 My stormy life shall yet in glory end,  
 And Charles, and Julia shall my fate attend.  
 No pining ghost shall leave his gloomy bed,  
 To charge me with injustice to the dead ;  
 No Millane,——  
 Grutch not\* the love thy widow to him bears ;  
 For it shall cost him all the crowns he wears.

[Exit.]

*Enter* PORTIA.

*Por.* Oh, heavens ! to what a height her rage is  
 flown,  
 The world for her revenge must be undone. [Exit.]

*Enter* JULIA, EUPHEMIA.

*Jul.* Horrid ! Art sure ?

*Euph.* Why, did you nothing hear ?

*Jul.* Alas ! thou saw'st I often swoon'd with fear.

*Euph.* I heard it all,—and horrid noises too  
 That fill'd my ears, and round like whirlwinds  
 flew :

Then softly pin'd away,——That I'm afraid  
 They call'd up troops of devils to their aid.

*Jul.* Oh, Heavens ! which way shall I this Monarch  
 save ;

For oh ! I never shall the courage have

\* Envy not.—Used by Tusser and Ben Jonson.

To tell it him, and yet one hour's delay  
 Would ruin him, and all our lives betray :  
 But, hark ! I hear a noise i'th' gallery,

[*A noise of trampling within.*

I think the King's abroad. [*Euph. runs and peeps.*

*Euph.* Madam, 'tis he !——

*Jul.* Oh, heavens ! What shall I do ? I faint !——  
 I die !

Which way shall I from my own blushes fly ?  
 Which if I see him will disloyal prove.  
 And by a thousand signs betray my love ;  
 But 'tis too late,—his danger I'll impart,  
 And leave to th' mercy'f Heav'n my fainting heart.

*She walks to one side of the Stage, whilst CHARLES,  
 MOMP. and train enter.*

*Ch.* In her apartment various noises heard ?

*Mom.* Yes, and two seen suspected by the guard,  
 To be the rebel chiefs,——

*Ch.* And not detain'd ?

*Mom.* The guards, sir, from all violence  
 refrain'd,

Whilst they in th' Duchess's apartment staid ;  
 And sir, in that your own commands obey'd,  
 But waiting for 'um till approach of day,  
 By private avenues they scapt away.

*Ch.* The danger is not worthy my regard,  
 Nor shall th' afflicted lady be debar'd  
 From any pleasure, her unquiet mind  
 In little plots for her revenge can find.

*Mom.*——The Princess——Julia——sir——

*Ch.* Ha ! th'ast awakened my late kindled flame,  
 I owe devotion to that sacred name ;——  
 And see this way all her approaches are,  
 As if I should for an address prepare.  
 What fair and blest occasion should it be,  
 That drives her hither, and obliges me ?

*Jul.* Great sir, the sister of King Ferdinand,  
Lately preserv'd by your victorious hand,  
Having this morning heard a fatal doom  
Past on your life does now with blushes come,  
Thus early sir, the treason to prevent,  
And pay your sword her just acknowledgement.

*Ch.* Madam !——

*Jul.* Nay, haste, sir, hence ;——  
For traitors have against your life combin'd,  
Which for my brother's valour is design'd,  
And do presume t'abuse his sacred name,  
To countenance the treason we disclaim ;  
And though, as right permits, we'll not refuse,  
In our own safety and just cause, to use  
All generous ways our low estate affords,  
We would not have you die by common swords.

*Ch.* What is't I hear, do my kind stars take  
care

To save my life and crown by one so fair ?  
Nay, and by her, whose beauty I have seen,  
With so much rapture, that my soul has been  
In high displeasures with my treach'rous fate,  
That by success betray'd me to her hate :  
But now my fortune in her own defence,  
T'appease my soul, and make me recompense,  
That all her guilty smiles I might forgive,  
Finds ways by your commands to make me live.

*Jul.* Oh, heavens ! I find my honour I've  
betray'd,

I fear'd such ill requitals would be made :  
And therefore long did with myself contend,  
To let you die ; but honour was your friend  
And now your friend, which would so formal be,  
To repay favours to an enemy ;  
And 'gainst a thousand blushes forc'd me on,  
Must suffer for the folly it has done.

[*And puts her handkerchief before her eyes.*]

*Ch.* Ah, madam ! these resentments are severe,  
Must I in all a criminal appear ?  
I but in humble words express the sense  
Of a soul, wrapt in love and penitence,  
Griev'd for past guilt, which it would fain remove,  
Opprest by favours, and inflam'd by love.

*Jul.* Oh, heavens ! I feel within delightful  
pains [Aside.  
Of joy and love, that shoot through all my veins :  
But I new sorrows for my heart prepare,  
And lead my self into a pleasing snare.  
Sir, I perceive you ill constructions make  
Of what I've done, only for honour's sake ;  
But there's a pride peculiar to our blood,  
Who ne'er till now misfortunes understood,  
That when we wrongs or kindnesses receive,  
We revenge both, and never can forgive.  
And now in that revenge  
My injur'd honour was content to bleed :  
But now we are from all obligations freed.

[Exit.  
*Ch.* She's gone displeas'd,——but has such  
honour shewn,  
And something so like love,  
That now my vanquisht heart's entirely won.

*An alarm within.*

Hark ! the storm's begun,  
Haste ! Haste ! and guard her to some safe retreat.  
[To Momp.

Lest unexpected danger she should meet ;  
For all th<sup>e</sup> esteem and value I did bear  
To crowns or fame, is wholly plac'd on her. [Ex.

*Enter FERDINAND alone.*

*Ferd.* Oh, my Cornelia ! how does thy fair shade,  
Each corner of my restless thoughts invade ?

Methinks I see her from her floating grave,  
 Sighing with grief, and pointing to the wave,  
 That does the treasure of her body hide :  
 And in whose cold and watery arms she died,  
 Then with kind looks she beckons me away,  
 Chiding my soul for its too tedious stay.  
 And, Heavens !——

Why do I stay, when fortune does remove  
 All I esteem, my glory, crown, and love :  
 And which increases my impatience more,  
 By Charles's gallantry I'm triumph'd o'er ;  
 Who gives me freedom, but to make me wear  
 Those hated chains no royal mind can bear.

*Soft music within.*

*Ferd.* Ha ! would they flatter my imperious grief,  
 These fond diversions give but small relief.

*Asc.* Ah, sir ! for Heaven's sake.——

*Enter ASCANIO in haste.*

*Ferd.* What hast thou seen ?

*Asc.* An airy phantom or the Cyprian Queen.  
 Listening to find whence these soft airs should come,  
 I chanc'd to look in an adjoining room,  
 And saw two shapes lean on a silken bed,  
 They seem'd too fair, and lively for the dead,  
 And if in some transport I have not been,  
 They are Irene and the Cyprian Queen.

*Ferd.* Thou dream'st,——  
 Or else their disturb'd spirits wander here,  
 To pursue me their guilty murderer.

*[Ferd. and Asc. go out.]*

*The Scene is drawn, and CORNELIA and IRENE are  
 presented asleep upon a Couch, and at their  
 feet SYLVIA. The KING and ASCANIO enter.*

*Ferd.* What is't I see ? I die with high surprize,  
 Some fair enchantment does delude my eyes,

And in a vision does my Queen restore,  
In all the beams her living beauty wore !

*Asc.* Surely they live, or else the waves and  
wind

Has all their beauties faithfully resign'd.

*Ferd.* The lovely vision strikes a sacred awe  
Into my soul,—Let's near the altar draw,  
Where the fair shape enshrin'd in beauty lyes,  
Lest it too quickly vanish from our eyes.

*Ferd. and Asc. go to the Couch, and kneeling kiss the  
hands of Cor. and Irene.*

*Ferd.* She gently breathes ! her hand is soft and  
warm !

This cannot be some fair deceitful charm.  
With all the devout rev'rence which we pry  
Into some great and sacred mystery.  
I'll draw the scene, which, from my longing sight,  
Vainly conceals a mystery so bright.  
Wake ! my ador'd Cornelia, wake and see  
Impatient Ferdinand upon his knee,  
Watching to see thy eyes their light display,  
Like devout Persians for the dawning day.

*[Cor. and Iren. awake.]*

*Cor.* Where am I now !——bless me the powers  
divine !

What voice is that that calls ?

*Ferd.* Fair Queen, 'tis mine,

*Cor.* The King !

*Ferd.* Your poor adorer,—one that dies  
With the high rapture of excessive joys :  
What kind power sent you here on angels' wings,  
To bless the world, and save the lives of Kings ?

*Cor.* That gentle power of pity which we find,  
Sways in the empire of each gen'rous mind.  
I was inform'd, you did my death bemoan,  
And now you've lost both freedom, and a throne.



I thought 'twas cruelty  
To let a mere delusion ask a share  
Of tears, when real grief had none to spare.

*Ferd.* Oh ! What a melting joy o'erflows my  
breast,

Like drooping flowers with morning dew oppress !  
But, Heavens ! How did you scape the fatal day ?

*Cor.* We in another galley got away  
To the next shore,—where in a grove we stay'd  
Till fields and plains were gloomy as the shade ;  
Then, all is darkness, solitude, and fear,  
We wander'd on the shore we knew not where :  
Still trembling at each little noise we heard.  
Till near the morn we met some of the guard,  
Of whom I beg'd safe conduct to the town !  
And though they knew me not, yet I must own  
They shew'd me all the due respect became  
My sex's honour, and their nation's fame,  
And brought me here,——where I decreed to stay  
For some few hours, and sail by break of day,  
When by a message from me you had known  
That all was well, and I in safety gone.

*Ferd.* Ah ! will you shew me Heaven in all its  
light,

And then for ever close it from my sight ?

*Cor.* Alas ! Sir, you attempt a vain design,  
Only to wed your miseries to mine.

Suppose I should so kind and yielding prove,  
Only t'oblige your importuning love ?

We are of our crowns bereft, where should we fly,  
In what dark cave should we obscurely die ?

*Ferd.* Madam, forgive me that, without a throne,  
My bold pretences I still dare to own :  
But if th'ador'd Cornelia lov'd like me,  
A cell or grotto would a Kingdom be.

*Asc.* Now my Irene we are blest again,  
The joys through so much danger we obtain

Let us preserve,  
As one would the rich treasure, which he saves  
By unexpected aid from rocks and waves.

*Iren.* You know my heart is yours, but we must  
wait

Our Prince's fortunes, and th' events of fate.

[*An alarm.*]

*Ferd.* Whence is this ?

*Asc.* There's some contention grown  
I fear, 'twixt the French army and the town.  
But see, the Princess!

*Enter JULIA with a Guard.*

*Jul.* Ah, royal brother as e'er ——  
For being great and good, you'd honour'd be  
Go save the life of your brave enemy !  
Who midst slain guards, does now forsaken  
stand.

Whilst barb'rous traitors do his life demand ;  
And using your great name for their pretence,  
Do act their treasons with high insolence :  
This from the palace eastern tower I've seen,  
Where by his guards I have protected been.

*Ferd.* This is bold Salerne, and my sister too,  
Her fond revenge and malice to pursue.

*Jul.* My sister is too faulty in't, I fear:  
But be not, sir, too much displeas'd with her,  
You know whence her high passion does arise,  
Spare her, and her bold followers chastise.

*Ferd.* I go ! With passion, madam, I  
implore

[*To Cor.*]

You will not leave us in this fatal hour ;  
Nor take away the aid your presence brings,  
As sent from Heaven in the support of Kings.

*Cor.* Sir, 'tis so generous——

To save your royal foe in his distress,  
That in that cause I wish you all success.

*Ferd.* Sir I commit the ladies to your Guard,  
 [To one of the guard.  
 Your loyal service should not want reward.  
 [*Ex. Ferd. and Asc.*

*As the Guard is conducting out the Ladies, they are met by MOMPENSIER, who enters in haste.*

*Mom.* Hold ! Hold ! The ladies must not move  
 from hence,  
 This place alone is left for their defence ;  
 The enrag'd Duchess strives to seize the tower,  
 And we're too few to guard it from her power !  
 What more is done I could not understand ;  
 But to an officer I gave command,

*Enter an OFFICER.*

To bring the news, and see, he's here ! ——

[*The news.*  
*Off.* All's well !—King Ferdinand's leap'd into  
 the throng,  
 And like a God drives all the crowd along.  
 The Duchess has receiv'd a wound in fight,  
 And to the Domo ta'ne a speedy flight.

*Mom.* Blest news ! I'll on the battlements and  
 see,  
 The valiant Kings pursue their victory.  
 But, see, another comes in haste.

*Enter another MESSENGER.*

2. *Off.* Undone, undone !  
 With all your Guards to th' King's assistance run !  
 The town is all with troops of bandits fill'd,  
 Lead by a traitor, to whom all parties yield,  
 And the mock title of a King does bear,  
 And with success pursues us everywhere,

*Cor.* Oh heavens! [*Cor., Jul. seem to faint and are supported by their women.*]

*MOM.* runs out as to the King's assistance. Enter FERDINAND with a Guard, chasing Salerne.

*Sal.* O curse! and is my glory thus betray'd?

*Ferd.* Help, help the King! I do not need your aid, [*The Guard goes off.*]

Salerne I've chas'd thee from thy trait'rous herd,  
Not t'have thee cut in pieces by the Guard,  
But to appease my own revenge and hate,  
And give thy valour a more glorious fate.

*Sal.* Thou'rt brave! I wish thou hadst not sent 'um back;

For now I shall be forc'd thy life to take.

*They fight, the Ladies shriek, and run to the side of the Stage. SALERNE is disarmed and wounded.*

*Ferd.* Now Salerne, ask thy life! and on thy knees Humbly beg pardon for thy villanies.

*Sal.* And dost thou this insulting temper shew,  
My life's not in thy power to bestow.  
My enrag'd soul is leaving its abode;  
But if it were not, and thou wert a God,  
And for submissions wouldst whole Kingdoms give  
To gain thy Godhead, I'd not ask to live.  
Go back! and scramble for thy fallen crown,  
Which from the trembling tree my arm shook down,  
And which I sought now to bestow on thee,  
That crown'd, thou might'st a glorious victim be:  
For yet my father's tomb no trophy wears,  
His blood has only had thy father's tears:  
But fate would to my cause no aid afford,  
But rather basely thrust me on thy sword;  
Which high dishonour ere I'll tamely bear,

[*Tears his wounds, and dies.*]

Thus, thus a passage for my soul I'll tear.

*Ferd.* H'as torn his wounds, and now the gushing blood

Breaks from its sluices like a swelling flood :

I pity his misfortunes, since I see

He was misled by too much bravery :

But see ! they still press on ! the guards retire !

Command 'um from the battlements to fire.

*[To the Guards within.]*

*Enter* CHARLES, ASCANIO, MOMPENSIER.

*Ch.* Convey to the fleet the ladies, and their train !

For fear the rebels should the palace gain.

*Asc.* The traitors, sir, have seiz'd the postern gate,

And all the barges there ! 'tis now too late.

*Ch.* Ha ! am I then decreed a fate so low,  
My glories must at last to rebels bow.

*Ferd.* Ye powers ! what proud ambitious traitor's this,

That chases Monarchs with so high success ?

*Asc.* They come !

*An alarm within, and they all stand upon their guard.*

*Enter* ALPHONSO followed by several with drawn swords.

*Alph.* Enough, retreat without delay !

*[The Guards retreat.]*

He dies that once refuses to obey.

*Ferd.* Ha ! 'tis my father or a thing that bears  
That royal shape.— *[Ferd. and Jul. kneel to Alph.]*

*Alph.* 'Tis I remove your fears,  
I find amazement sits on every brow  
To see me here :—

But that will cease when I acquaint you how

A sudden tempest cast me on the shore,

Where I, scarce sav'd, fell in these bandits' power !

Who struck with grief their banisht King to see,  
 Seem'd to repent their past disloyalty,  
 Told me the state of the distracted town,  
 And proffer'd me their swords to gain my crown ;  
 I, fearing ill events, if I deny'd  
 Their proffer'd kindness, with the slaves comply'd.  
 But here——revenge and rapine was so sweet,  
 The villains ran confus'd in every street,  
 Where they could ravish, kill, or booty gain,  
 Nor could my power their savage rage restrain.  
 For th' ills they've done, sir, I your pardon crave ;  
*[Turns to Charles.*

For I declare, I no intentions have  
 To seize the kingdom, or your glory cloud ;  
 But for that friendship which fame speaks so loud,  
 You to my son in his distress have shewn,  
 I come my high acknowledgments to own.  
 Proud, if this way I can so happy be,  
 T'oblige, and serve so brave an enemy ;  
 And now resign the crown, which is your due,  
 And do become a prisoner, sir, to you.

*Ch.* Heavens ! I'm amaz'd at his high gallantry,  
*[Aside.*

I've sought his crown, and he obliges me ;  
 I see there does the same high courage run  
 In all the haughty blood of Arragon.  
 Sir, I confess the Kingdom is my right ;  
 But you've subdued me with so great a height  
 Of honour, as my courage scarce endures ;  
 And now I find——

I came not here to raise my fame, but yours.  
 But sir, I'll be so just to your renown,  
 That as your gift, I will accept this crown :  
 But since for honour, not for crowns I came,  
 I also must be just to my own fame,  
 And must return to you, sir, that Kingdom back,  
 Which only to oblige I stoop to take ;

And that your honour may have safe retreat,  
I'll beg a gift more generous and great  
Than that of Kingdoms, this fair Princess' love,  
[To Julia.

Whose beauty will reward me far above  
The highest flights of honour I have shewn,  
And I have sought no interest but my own.

*Alph.* By this high honour you oblige us more.  
But sir, since you who are our conqueror,  
What's our advantage, make your own request ;  
Thus gladly, sir, I end the high contest.

[Gives him Julia.

*Ch.* Without your love the gift's imperfect still.

*Jul.* Sir, I obey my royal father's will. [To Jul.

*Ch.* Madam, I do not doubt your duteous mind,  
But shall I only cold submission find ?

*Jul.* He'll force my heart a secret to infold,  
I fear my blushes have already told. [Aside.

At present, sir, you must no more obtain  
Than this that duty shall my heart explain.

*Alph.* Madam, I beg you will complete our joy,  
[To Cornelia.

That want of crowns may not our hopes destroy ;  
Once more to exile I will gladly go,  
And on my son my Kingdom will bestow,  
And shall be happy, in some safe retreat,  
To sit and view felicity so great.

*Ferd.* Madam, some pity to a heart allow,  
[Kneels to Cor.

Which never came in view of hope till now ;  
And now it sees some little glimpse of day,  
Grows much impatient with the least delay.

*Cor.* The memory, sir, which to the dead I owe.  
[Raises Ferd.

And my own honour too must make me slow  
In granting these requests, but yet I find  
A secret fate o'erpowers my yielding mind,

And I but struggle with a high decree,  
Which is as wilful as my heart can be.

*Asc.* And now, my fair Irene, shall not we  
Add to this joyful day's felicity?  
Shall we not land, whilst this fair gale does blow?

*Iren.* Why should you ask, what you already  
know?

But my suspicions now I find too true,  
You love to triumph where you can subdue.

*Ferd.* Now, sir, to shew I've your commands  
obey'd. *[To Alph.]*  
See the revenge to your wrong'd fame I've paid.

*[Shews Sal. dead.]*

*Alph.* Ha! Salerne dead! I pity the bold slave;  
For had his soul been loyal as 'twas brave,  
He had deserv'd my favour;—  
But where's the treacherous Trivultio?

*Asc.* Slain!—

His head does on the eastern tower remain,  
Where to rebellion he incites no more,  
But frights the traitors he seduced before.

*Alph.* Treason's just fate,—but you forget to tell  
How fares my unhappy daughter Isabel.

*Enter a GENTLEMAN.*

*Gent.* The Duchess, sir!  
Bleeding and faint is from the Domo led,  
Where she to th' altar was for refuge fled.

*Alph.* Bleeding!

*Gent.* Some base unmanly sword has plac'd  
Too deep and dangerous wounds in her fair breast,  
From whence her life flows unregarded by,  
Not gaining the least pity from her eye;  
And now, of your arrival, sir, she hears,  
Life with impatience for a while she bears.  
And she is brought along with bleeding wounds,  
By gentle steps, and at each step she swoons.



*The DUCHESS enters led between two ladies,—  
bleeding.*

*Isab.* Sir, I come here to take my last adieu  
Of all my glory in this world, and you. [*To Alph.*  
For any ills I in my life have done  
I beg your pardon,—though I know of none;  
For to my glory you so just must be,  
To own I've honour'd our great family,  
And liv'd in fame, though the small crown I wore  
My brows with blushes and impatience bore;  
And now I walk in grandeur to my tomb,  
By such a death as does my blood become;  
Though dying, sir, I generously own  
I sought not to restore your vanquisht crown  
So much, as for revenge on that false Prince,  
[*To Charles.*

Whose base inconstancy and insolence  
To punish deeply I to arms did fly;  
Yet, oh my fate! now unreveng'd I die. [*Faints.*

*Ch.* Ah Madam!—why?—

*Isab.* Take hence thy hated sight,  
Thou stop'st my soul in its eternal flight.  
Oh, I am going!—Ha, what is't I see?

*Enter GALEAZZO'S GHOST.*

My murder'd lord again to visit me!

*Alph.* What is't she sees?

*Isab.* I come! I come! poor shade!

*Alph.* Alas! She raves, her reason is mislaid.  
What wouldst thou have? oh, speak thy last  
commands!

*Isab.* See you not Millane's Ghost! there! there  
he stands!

Father revenge his blood, and let not slaves  
Their glories build on murder'd Princes graves.

[*She dies and the Ghost goes off.*

*Ch.* Madam, for honour's sake, and for your own,  
Your lord's revenge shall be my work alone ;  
But ha ! she hears me not, and seems to die,  
Displeas'd and pain'd, whilst one she hates  
stands by.

*Alph.* She aim'd at glory which her fate  
denies,

And, now enrag'd at fortune's hate, she dies.

*Ch.* Now royal friend, let us embrace at last,  
[*To Ferd.*

And bury thus all wrongs and quarrels past !  
That vow which me into this war betray'd,  
Shall vanish in the fleeting breath 'twas made :  
If to the dead this an offence will be,  
I rather will offend the dead than thee.  
But, sure, revenge and blood can never prove  
Things more divine than valour, friendship, love ?

*Ferd.* Brave Charles, thy sentiments are so  
sublime,

That nothing thou canst do can be a crime ;  
If such high virtue an offence can be,  
I'll my religion change and worship thee.

*Alph.* Heavens ! to my soul 'tis a transporting  
sight,

To see our hearts and families unite.  
Now let us all to some repose betake,  
And joy in decency a while forsake :  
Till solemn rites we for the dead prepare,  
The dead must now be our succeeding care :  
And when those sad solemnities are done,  
You may complete the joys you have begun.  
Thus human life does various forms display,  
And grief and joy succeed like night and day.

## EPILOGUE.

With how much patience have you heard to day  
The whining noise of a dull rhyming play ?  
This obstinate incorrigible rhyme,  
Though lasht by all the critics of the time ;  
Our dullest writers can no more forbear,  
Than your ill faces vizard masks to wear.  
Yet you appear'd so grave and so devout,  
You neither hist nor stamp to put us out,  
A thing our critics would no more ha' done,  
Then to a dull phanatic meeting gone ;  
And there, amongst a serious whining throng,  
Stay'd out a holding forth of nine hours long.  
As for the play our author will not dare,  
Like you, good men of trade, to praise his ware :  
But unskill'd customers he may advise ;  
Then, Sirs, since on your verdict it relies,  
Resolve to save the play before you go,  
For fear it should be good for aught you know.  
Howe'er it makes heroic virtue shine  
In royal breasts, where it shews most divine.  
And so does Kings and Monarchy advance,  
Nay, guarded with the names of Charles and France,  
Names that now shake the world, sure, you'd not dare  
To damn a play, where these united are ;  
Let it be ne'er so bad, who dares arrest  
The meanest slave that wears the royal crest ?  
Join not with small cabals of wit, that pry,  
How they may damn the play, and no one spy ;  
Being much ashamed in these tame wars t' appear,  
When their high mettle may be shewn elsewhere.  
Now, they're divided, let's have aid from you,  
Them and their factious party to subdue ;

Then, ere the parliament of wits that sate,  
And govern'd here like a proud petty State,  
Return from sea in a triumphant rage,  
We'll get a full possession of the Stage;  
Meanwhile our poet, with your forces join'd,  
May damn the Rump of wits that stay behind.

CALISTO.

*Calisto : or, The Chaste Nymph. The late Masque at Court, as it was frequently Presented there, by several Persons of Great Quality. With the Prologue, and the Songs betwixt the Acts. All Written by J. Crowne. Printed by Tho. Newcomb, for James Magnes and Richard Bentley, at the Post-Office in Russell-street in Covent-Garden. 1675. 4to.*

OWING to the influence of John Wilmot, Earl of Rochester, to whom Crowne had dedicated his *History of Charles the Eighth of France*, he was employed to compose the Court Masque of *Calisto*, in which the principal characters were represented by the daughters of James II., then Duke of York, and the chief nobility of England. The right of preparing this performance belonged properly to Dryden, as poet laureat, but he made no remonstancé, and kindly composed an Epilogue, which, through the interference of Rochester, was not accepted.\*

In his address to the reader, Crowne, after speaking of the merits of the piece with great humility, and pointing out the many difficulties that presented themselves to him in its composition, assures him "that the dancing, singing, musick, which were all in the highest perfection, the most graceful action, incomparable beauty, and rich and splendid habit of the Princesses, whose lustre received no moderate increase from the beauties, and rich habits of the ladies who had the honour to accompany them and share in the performance, must needs have afforded you a delight so extraordinary that this, (meaning the Masque) in its printed form, will appear very insipid."

According to the *Biographia Dramatica*, it was the Duchess of York by whose command the Masque was prepared, but there is nothing to be gathered from the work itself to warrant this assertion. From the dedication to the Princess, subsequently Queen Mary, it would rather appear to have been at her request that this cherished pastime of her grandfather's times was attempted to be revived. In this instance the experiment succeeded, as the author informs the public that the entertainment, so much "honoured and adorned, was

\* Scott's Dryden, vol. x., p. 337, 2d Edition, Edin. 1821, 8vo.

followed at innumerable rehearsals, and all the representations, by throngs of persons of the greatest quality, and designed for the pleasures and divertisements of their Majesties, and Royal Highnesses, and accordingly very often graced with their presences."

The Princess Mary was born at St James' 30th day of April, past one o'clock in the morning, 1662. Sandford says she "is a lady of great beauty and eminent virtue, and is now happily become the wife of William Henry of Nassau, Prince of Orange, their nuptials being privately celebrated in her bed-chamber at St James' aforesaid upon the 4th of November, about eight of the clock in the evening, 1677."\* She consequently could not have been more than thirteen years old when Calisto was produced, and fifteen when she was married. The Princess Anne, according to the same authority, was born on the tenth of February 1664, "thirty-nine minutes past eleven at night." "She was for her health sent to France in 1669," and since "her return not only acquired a healthful constitution of body, but those accomplishments of mind which are very seldom found in a person of her years." At the date of the Masque she would be about eleven years of age.

As Anne Hyde, mother of the two Princesses, died upon the 31st of March 1671, the Duchess of York of 1675 could only have been Mary D' Este, daughter of the Duke of Modena, who became the second wife of the Duke of York upon the 21st November 1673, when hardly fifteen years of age. Crowne in the dedication to the Princess Mary never in the slightest manner refers to her stepmother, or even her father, although it is certain that his Royal Highness took a deep interest in the representation.

Evelyn, in his life of Mrs Godolphin, mentions that she, when "Margaret Blagge," and Maid of Honour to the Queen, performed the character of Diana, the Goddess of Chastity, and "had on her that day near twenty thousand pounds value of jewells, which were more set off with her native beauty and luster than any they contributed of their owne to hers." After the

\* Sandford's Genealogical History of the Kings of England, 1677, p. 567, folio.



performance "a dissaster happened which extreemly concern'd her, and that was the loss of a Diamond of considerable vallue which had been lent her by the Countess of Suffolk; the stage was immediately swept and diligent search made to find it, but without success, soe as probably it had been taken from her, as she was oft environ'd with that infinite Crowd which 'tis impossible to avoid upon such occasion. But the loss in question was soon repaired, for his Royal Highness, understanding the trouble she was in, generously sent her wherewith all to make my Lady Suffolke a present of soe (as?) good a jewell."\* It may not unnaturally be assumed that, as the two princesses were performers, their Royal Parent would deem it a duty on his part to repair the loss which had occurred, the more especially if the entertainment had been by his order.

James II. had inherited from his mother, Henrietta Maria, a taste for exhibitions of this kind, and both he and his sister Henrietta Maria took part during their banishment from England in a Masque of which the following is the title: "The Nuptials of Peleus and Thetis, Consisting of a Mask and a Comedy, or the Great Royal Ball, acted lately in Paris six times, by

The King in Person.  
The Duke of Anjou.  
The Duke of Yorke,  
with divers other Noble-men.

ALSO BY

The Princess Royall Henrette Marie.  
The Princess of Conty.  
The Dutchess of Roquelaure.  
The Dutches of Crequy.

With many other Ladies of Honour.

London. Printed for Henry Herringman, and are to be sold at his Shop at the Ancor in the lower walke of the new Exchange 1654."

This is a translation or adaptation from the French by James Howel, the author of the once popular

\* The Life of Mrs Godolphin, by John Evelyn, Esq., p. 99, London, 1848. Edited by Samuel Wilberforce, Lord Bishop of Oxford, Chancellor of the most noble Order of the Garter.

and still interesting volume called *Epistolæ-Hoehanæ*, and is dedicated by him to the Lady Katherine Marchioness of Dorchester, the wife of Henry second Earl of Kingston, who obtained the Marquisate of Dorchester in the county of Dorset 25th March 1645. The Marchioness had the honour of being godmother of Henrietta Stuart, third daughter of the Duke of York, and Anne Hyde his first wife. The Princess was born upon the 13th day of January 1668, but did not live more than ten months, dying upon the 15th day of November 1669.

It is remarkable that the Masque of the Nuptials of Peleus and Thetis should during the Commonwealth have been openly sold with the publisher's name and address, as both the Duke and his sister are not only given as performers on the title, but the verses spoken by the Duke could not be very agreeable to the ears of the dominant faction in the metropolis of England. His Royal Highness was born upon the 14th of October 1633, and must therefore have been just of age when with the Fishers of Coral, and "representing a Fisherman," he spoke as follows:—

'Tis not for me to fish for Corral here,  
I to another coast my course must steer,  
A fatal ground  
Which Seas surround ;  
There I must fish upon an angry main  
More than two Crowns and Scepters to regain.

This is not all, for "Madam Henriette, the Princess of England, representing the Muse Erato, which fell to her by lott," says—

My Stemm is more then of a mortal race ;  
For to *great Henries' grandchild* all give place.  
My innocent and young aspect  
Inspires both pitty and respect,  
And he who loudly would complain  
Of *Princes' falls* and *People's* reign,  
Of angry stars and destiny,  
Let him but cast his eyes on me.

At this time the Princess, who was born on the 11th June 1644, was only ten years of age; her verses were prophetic of her future fortunes. She married the Duke of Anjou, better known afterwards as Duke of Orleans,

the brother of Louis the Fourteenth and died suddenly in the month of June 1670 at the early age of twenty-six. The general belief was that she was poisoned.

Bishop Burnet, whose authority cannot always be relied on, asserts that upon the return of the Princess to France from England, her husband had heard such things of his wife's behaviour that he ordered a great dose of sublimate to be given her in a glass of succory water, of which she died a few hours after in great torments: and when she was opened her stomach was all ulcerated.\* He also asserts that she was attached to the Count de Guiche. The same accusation occurs in the Memoirs of Sir John Reresby. It is probable that the acquaintance of the Princess and De Guiche commenced with the Masque of 1654. He was one of the performers first as a Fisherman, when he says:—

Upon the side of a still fearful pond  
I use to fish, and dare not go beyond.  
The time will come that I may also seek  
The River's Banks, and haply a Sea-creek.

Subsequently there enters a "Quire of Lovers"—"Mounsieur," the King's brother—the future husband of Henrietta, "representing the first love," has these lines:—

Ladies from this tender spray  
There may some danger come one day;  
Ye with caresses flatter him, he you,  
Ye kiss and hugg him, but you'll find it true  
It is a Lion's cubb which you do stroke,  
Who with his paw in time may make you smoke.  
He sports with you, he smiles and mocks,  
Plays with your jewells, fancies, locks,  
But take yee heed, for he at length  
Will gather more encrease of strength;  
Yet I foresee he will wean quite  
Himself from all such soft delight,  
And marching in the steps of his great sires,  
Make *Glory* the sole *Queen* of his desires.

Next came De Guiche, "representing another love," who says:—

\* Burnet, vol. i., p. 552. 2d Edition, Oxford, 1833, 8vo.

All those Loves I do behold  
 Brighter than the burnished gold  
 Are nothing if compared with me,  
 Whether Fire or Light they be,  
 I do discover in effect  
 I am all love when I reflect  
 upon myself.

The Princess was very beautiful and accomplished. She brought the Duke one son—the Duke de Valois, who died in infancy—and two daughters, Louisa, the elder, who became Queen of Spain but died without issue, and Anne Maria the younger, Duchess of Savoy, whose descendants became heirs of line of the race of Stewart, and would have excluded the House of Hanover from the British throne, had it not been for their professing the Roman Catholic faith.

The first entry of the Masque was “The Grand Monarch,” who as Apollo was attended by the nine muses, represented by ladies of the highest rank, at the head of whom was the English Princess, as the Muse “who singeth of love and marriage.”\* Thus Erato reversed the adage, for marriage came first and love afterwards.

The Masque of Calisto is taken from the second book of the *Metamorphoses* of Ovid, where Jupiter, accidentally meeting the daughter of Lycaon, King of Arcadia, whilst perambulating that country with the intention of repairing the injuries it had sustained through the folly of Phaeton in his ambitious attempt to guide the chariot of his father, became captivated by her beauty. Calisto was one of the favoured attendants of Diana, whose form Jupiter assumed, and was thus able to accomplish his wishes. The result was a child called Arcos, which she hid in the woods. Juno, having discovered what had occurred, changed the unfortunate victim of her husband's imposture into a bear, whereupon Jove made her a constellation with her son under the name of the Bear. She was called “Virgo Tegeæa,” from the city Tegea in Arcadia.†

\* Ovidius de Arte Amandi, Lib. ii., 16. F. 568.

“Nunc Erato: nam tu nomen amoris habes.”

† Sed tibi nec Virgo Tegeæa, cœnesque Bootæ  
 Ensiger Orion aspiciendus erit.

Ovidius de Arte Amandi, Lib. II. F. 555, Tom. I. Lug. Bat. 1670, 8vo.

The fable is one not exactly adapted, it might be supposed, for a Royal Masque. Nevertheless, as the virtuous Evelyn assures his readers, "however defective in other particulars, it was exactly modest and suitable to the persons, who were all of the first rank and most illustrious of the Court."\* This opinion is somewhat remarkable, coming as it does from a man generally supposed to be an exception to the class of individuals who fluttered about Charles and his brother, for little can be said of the modesty of the masque, which might nevertheless be quite adapted to the taste of most of the distinguished audience that witnessed its representation. One fact is elicited from the testimony of Mrs Godolphin's biographer, that even with individuals free from the taint of the period, a freedom in diction and tolerance of expression was permitted, which in the present day would be considered highly objectionable.

Crowne, in executing the task imposed upon him, has added an underplot, for which he was not indebted to Ovid. He introduces Mercury as one of the *Dramatis Personæ*, who falls in love with one of Diana's attendants called Psecas, "an envious nymph," and an enemy of Calisto, who assists Juno in wreaking her vengeance on the heroine. Instead of a son Calisto, is given a sister called Nyphe, and after a vindication of the reputation of the former, Jove winds up with soliciting her to

Accept the small dominion of a Star.  
There you and beauteous Nyphe may dispense  
With cooler beams your light and influence  
On the great ceremony, Hermes wait,  
Let all the Gods give their appearance strait,  
Their virgin consecration nought debars,  
I will in full assembly crown 'em stars.

Psecas, for her mischief-making, is rewarded by the gentle Juno, and received into her friendship, whereupon Jupiter sarcastically remarks :

A most harmonious friendship this must prove,  
The fates designed 'em for each other's love,  
For none love them, and they have love for none,  
Their kindness centres on themselves alone,  
And they are so exactly of a make  
Each may the other for herself mistake.

\* Life of Mrs Godolphin, p. 99.

Mrs Godolphin, then Miss Blagge, during the progress of the Masque, was one of the maids of honour to Catherine of Braganza, the Queen of Charles II., and was anxious to have resigned the situation prior to the performance, but retained it from the difficulty of getting any satisfaction as to the allowance usually made when any of these ladies gave up her appointment. In a letter to Evelyn, written on the 22<sup>d</sup> September, she informs him, "my buisness makes no advance, and that where I least expected difficulty I find the greatest. The King sayes nothing to my Lord Treasurer, nor my Lord to him; soe that for ought I perceive 'tis likely to depend thus a long tyme: well, God's will be done as in Heaven, soe on earth; in the meantyme, I am extreemly heavy for I would be free from that place and have nothing to do in itt att all: butt it will not be for the play goes on mightly, which I hoped would never have proceeded farther. Dear friend, I begg your prayers this cloudy Weather, that God would endow me with patience and resignation. Would you believe itt, there are some that envy me the honour (as they esteeme it) of acting in this play, and pass malicious Jests upon me. Now you know I am to turne the other cheeke, nor take I notice of it."

For a young lady of a mind so serious it would undoubtedly have been peculiarly unpleasant to have enacted the part of a goddess who had patronised Endymion, and had not repulsed Hypolitus,—as the naughty Psecas chose to assure Juno was the fact. However, the Royal order settled all scruples. "She had her part assigned her, which as it was the most illustrious, soe never was there any perform'd with more grace and becoming the solemnity." Evelyn continues, that during the time the performance was proceeding and her presence was not required, she returned to the "tireing roome, where severall Ladyes her companions were railing with the gallants triflingly enough till they were called to re-enter, she, under pretence of conning her next part, was retired into a corner, reading a booke of Devotion without at all concerning herselfe or mingling with the young company,—as if she had no further part to act who was the principal person of the comedy." The writer who witnessed her performance particularly remarked the "surprizing and admirable aire she trode

the stage and performed her part, because she could doe nothing of this sort, or anything else she undertook indifferently, butt in the highest perfection. Butt whilst the whole theatre were extolling her, she was then in her own eyes, not only the humblest, butt the most diffident of herself, and least affecting praise." "For the rest of that dayss triumph I have a particular account still by me of the rich apparel she had on her, amounting besides the Pearles and Pretious Stones, to above three hundred pounds, but of all which she immediately disposed her selfe soe soone as ever she could get clear of the Stage. Without complimenting any creature or trifling with the rest who staid the collation and refreshment that was prepar'd, away she elips like a spiritt to Berkley House, and to her little oratorye; whither I waited on her, and left her on her knees thanking God that she was delivered from this vanity, and with her Saviour againe, never, says she, will I come within this temptation more whilst I breath."

Evelyn is not very precise here as to the exact time his heroine abandoned the stage, for Crowne assuredly could hardly have been mistaken in stating, as he does in the title of the Masque, that it was *frequently* presented at Court "by several persons of Great Quality." It is obvious that she must have performed the character during the entire period of the representation, which does not appear to have continued after the publication of the play in 1675.

Margaret Blagge, born upon the second of August 1652, was the youngest daughter of Colonel Thomas Blagge of Horningsherth, in the county of Suffolk, a Groom of the Bed-chamber to Charles I., and Governor of Wallingford. Upon the restoration, he was made Governor of Yarmouth and Languard fort. He did not long enjoy his appointments, as he departed this life 14th November 1660, leaving by his wife Mary North, daughter of Sir Roger North of Mildenhall, four daughters, the eldest of whom, Henrietta Maria, figures in Grammont, and married Sir Thomas Yarburgh of Snaith; Dorothy, the second, died unmarried; Mary, the third daughter, was Maid of Honour to the Duchess of York; and Margaret, the friend of Evelyn, the youngest, became the spouse of Sidney Godolphin upon the 16th May 1675, and died 9th Sep-

tember 1678, shortly after giving birth to their only son Francis.

Her widowed husband never remarried, and devoted himself to politics. In September 1684 he was created Lord Godolphin of Rialton when First Lord of the Treasury. He became Lord High Treasurer and Knight of the Garter in 1704, and was elevated to the Earldom of Godolphin 29th December 1706. He died in 1712, when his only son Francis succeeded him. He married the Lady Henrietta Churchill, Duchess of Marlborough in her own right. Of this marriage there was issue one son, William, Viscount Rialton, subsequently Marquis of Blandford, who dying without issue 24th August 1731, the Dukedom of Marlborough and Marquisate of Blandford passed to the Earl of Sunderland, whilst the Godolphin representation, by reason of Henrietta her elder sister, Duchess of Newcastle, dying without issue, was inherited by Mary her only sister, who married Thomas Osborne, fourth Duke of Leeds, whose son Francis Godolphin Osborne succeeded his father 23d March 1789, and died 31st January 1799.

The fifth Duke of Leeds was twice married, his first wife was Amelia D'Arcy, only daughter and heiress of Robert fourth Earl of Holderness, and in her own right Baroness Conyers, whom he divorced May 1779 for adultery with John Byron, Esq. By her he had George William Frederick, the sixth Duke, who succeeded upon the demise of his father 31st January 1799, and died in July 1838, having married Charlotte, daughter of the first Marquis Townshend, on 17th August 1797. By her his Grace had two sons, the elder of whom became seventh Duke, but although married, died leaving no issue. His younger son was accidentally killed at Oxford 19th February 1831. The eldest daughter, Lady Charlotte Mary Anne Georgiana, born 16 July 1801, married 22d June 1826 Sackville Lane Fox, Esq., M.P.; and upon the death of her brother, the representation as heir of line of Margaret Blagge and Sydney, first Earl of Godolphin, came, after the demise of his mother, to be vested in their son, the present Lord Conyers.

Some very interesting particulars, contributed by John Holmes, Esq., of the British Museum, relative to Colonel Blagge, the father of Mrs Godolphin, who preserved "his



Majesty's George" after the battle of Worcester, will be found in the appendix by the Bishop of Oxford to Evelyn's memoir of the lady. His Lordship has prefixed to the volume an engraving of Mrs Godolphin from the original painting at Wootton. "A portrait of Colonel Blagge is at Gog-magog Hills, near Cambridge, the seat of his descendant the present Lord Godolphin," 1842.

In his account of the English stage, Geneste, in a brief notice of Calisto, observes that, on the whole, it "does Crowne credit rather than otherwise—the principal fault of it is its length, for it extends to five acts." In adapting the legend for representation, the author has shown considerable skill in deviating from Ovid, and avoiding, as the author says, "writing what would have been unfit for Princesses and Ladies to speak." Even purified as the masque has been by the judicious alterations of Crowne, enough of the original leaven still remains to create some surprise how any parent could permit the selection of not the most reputable adventure of the King of the Gods, as the subject of a Drama in which his two daughters were to be principal performers.

In his address to the Reader, the author gives an amusing detail of the difficulties under which he laboured in preparing the Masque of Calisto for representation—the chief one arising from the selection of the plot and his assuredly hazardous attempt to represent the deceived daughter of the King of Arcadia and attendant of Diana as an impersonation of Chastity. It is not probable that Crowne would have made the experiment without permission, and Charles himself may possibly have suggested the idea, as it is understood his Majesty was by no means indisposed to offer his advice in dramatic matters, and that he did so is established by his recommending Crowne to take two Spanish plays and form them into one, an advice the Poet followed, and produced *Sir Courtly Nice*, a Comedy which became deservedly popular, and of which the critic Dennis says, "the greatest comic poet that ever lived in any age might have been proud to have been the author."

TO HER HIGHNESS

THE LADY MARY.

*Eldest Daughter of His Royal Highness*

THE DUKE.

MADAM,—Being unexpectedly called out of my Obscurity, to the glory of serving your Highness, (and indeed the whole Court) in an entertainment so considerable as this; my fears and amazements were such as (I believe) shepherds and herdsmen had of old, when from their flocks and herds they were call'd to prophesie to Kings. I know not how to interpret the meaning of that command, which laid on such feeble shoulders, a burden too heavy for the strongest to bear. Fain would I have shrunk back again into my former shades, and hid my self in my native obscurity; but fearing to dispute with oracles, and resist Heavenly Powers, I adventured on dangerous obedience, knowing that if I must perish, it was better to perish a Martyr than a Criminal. But recollecting my self, I remembered that Divine commands were Presages rather of Favour than Ruin; that when Heaven pressed any to his wars, he gave them courage, as well as pay. This made me hope, that in the glorious work to which I was called, I should be inspired.

And this I thought it my duty to believe, when I remembered in whose service I was employed, in the service of a Princess, over whose great and victorious Father a glorious Genius always hovered, assisting the meanest of his followers, when engaged in services of his, of what kind soever; and sure, thought I, he will not neglect me, now I serve so fair, so excellent, and so considerable a part of him; now I am under the shadow of his wings, I shall partake of his influence. This made me think it

a sin to despair, and thrust me on with all the boldness and giddiness, but, to my sorrow, not with the exalted raptures, of one inspired: for, after all, it was not with me according to my Faith. This Poem savours too little of inspiration, and too much of my own weak unassisted self: nay, as it was first written, it came even short of my self, and sure that must be a wretched thing which wants the perfection I can give it. And though no man is to blame for having no more wit than he has, yet he is an ill-mannered Churle who will not spend his whole stock to entertain such a Guest. For my defects and inabilities, Nature alone must answer, and I am heartily sorry for them, but I must, with all submission, charge your Highness with being the occasion of my latter offence. If you will invite yourself to the greatest table in England, and not give them time to prepare, you will not find an entertainment fit for you. A poem is a thing consists of many and different images; and though a man's estate be but small, yet if it lies in many hands, it will require time to get it in. Nature herself proceeds always slowly, and gradually to perfection; nay, we find Heaven pondering and consulting when he was to make a creature on which he meant to bestow excellence. I will not pretend that I have materials in me to have formed a poem of such perfection as so great an occasion required; but I am certain I could have written something more worthy of your Highness' favour, and the great honour to which this was preferred, had I had time enough allowed me to ripen my conceptions. But, Madam, if your Highness did expect, I should have indited thoughts fine as your own, and made you speak as excellently as you think, you then laid a task on me too great for anything but an Angel. For none can have Angelical thoughts but they who have Angelical virtues; and none do, or ever did, in so much youth, come so near the perfection of Angels as yourself, and your young Princely Sister, in whom all those excellencies shine, which the best of us can but rudely paint. But, Madam, what need was there of that perfection of wit, the charms of your person, youth, and mein, the lustre of your high quality, and the extraordinary grace that attended everything you said and did, spoke to the eyes and souls of

all that saw you, in a Language more divine than wit can invent, in a Language wherein Nature entertained them with her own Ingenuity, and by a thousand charming expressions so took up all their attention, that the best of writers could not have made you speak anything, your audience would have been at leisure to regard, or for which they would have descended from one moment's pleasure of admiring you. The foresight of this made Fortune, who always loves to favour the least deserving, throw the honour of this service on me: she knew there was no need of excellence in a Writer, when there was so much in you; and since the best of Writers would not have appeared considerable, indulged her humour in selecting the worst: a favour which in many respects exalts me above all my Contemporaries, and will make the world judge me, though not the best, the happiest Writer of the age.

But, Madam, as it is the Fate of all things to be subject to inconstancy, and neither happiness nor misery last long, especially when in extremes: this Poem, made like the first man, by the command and for the service of a Divinity, almost out of nothing too, and placed, at the instant of its formation, in a paradise of happiness and honour, now driven from its blest estate and its ever-flourishing gardens, is going to wander round the world, in a condition of poverty, misery, and exile; where, instead of its past felicities, the many visions of Heaven, when the Sovereign glories of this isle descended frequently to visit, and seemed to recreate themselves in, its bowers; instead of the extreme lustre it received from the most graceful action of your Highness, of the Princess Anne your sister, and of the other young Ladies, which like so many beautiful Angels attended you, it is now condemned to want and nakedness, to starve under the cold wind of censure, to all the sufferings that the native of a rich and happy soil must expect when banished to cold and barbarous Regions. In this condition, forced by its misery, and bound by the duty of a Creature, it makes this humble sacrifice of itself to your Highness, to beg such a share of your Protection and Favour as may enable it to live in a condition becoming a creature which had once the Honor to be

so near to you, and to receive such particular Graces from you. Your Highnesses favour will yet make it spend its days in Honor, revive with pleasure the remembrance of the past glories, and give an immortality, not only to this poor Poem, but to the otherwise most obscure name of,

MADAM,

Your Highness' most humble  
and most devoted Servant,

JOHN CROWNE.

## TO THE READER.

READER,—If you were ever a spectator of this following entertainment, when it was represented in its glory, you will come, if you come at all, with very dull appetite, to this cold, lean carcase of it. The dancing, singing, music, which were all in the highest perfection, the most graceful action, incomparable beauty, and rich and splendid habit of the Princesses, whose lustre received no moderate encrease from the beauties and rich habits of the ladies who had the honor to accompany 'em, and share in the performance, must needs have afforded you a delight so extraordinary, that this will appear very insipid. If you have never seen it, then perhaps you may receive some pleasure; but yet, I fear, not so much as you expect. You, no doubt, will imagine, and you have reason, that an entertainment so much honoured and adorned, followed at innumerable rehearsals, and all the representations by throngs of persons of the greatest quality, and designed for the pleasures and divertisements of their Majesties, and Royal Highnesses, and accordingly very often graced with their presences, should be some superlative piece. But you will be disappointed, you will find nothing here answer those swelling expectations. How it happens to be so, it is enough to tell you, that it was written by me; and it would be very strange, if a bad writer should write well; but, which was as great an unhappiness, I had not time enough allowed me, to muster together, on so great an occasion, those few abilities I have; I was invaded on the sudden, by a powerful command, to prepare an entertainment for the court, which was to be written, learnt, practised, and performed in less time than was necessary for the writing alone. True, it was not performed till some months after the time first decreed, but that hapened from the discretion of those on whom the dancing and musical parts depended, who found it required time to do any thing in perfection; but I not knowing it would be so

deferred, finished my part within the time first allotted me, which was scarce a month : not only for the *play*, but the *prologue*, and *songs*, the nature of which I was wholly a stranger to, having never seen any thing of the kind ; and by these means, I was forced upon a brisk dullness, writing quick, but flat. I was also confined in the number of the persons ; I had but seven allowed me, neither more nor less : those seven to be all ladies, and of those ladies two only were to appear in men's habits. Next, for my subject, it was not, I confess, imposed upon me by command, but it was for want of time to find a better : for I had but some few hours allowed me to choose one. And as men who do things in haste, have commonly ill fortune, as well as ill conduct, I resolving to choose the first tolerable story I could meet with, unhappily encountered this, where, by my own rashness, and the malice of fortune, I involved myself, before I was aware, in a difficulty greater than the invention of the Philosopher's Stone, that only endeavours to extract gold out of the coarsest metals, but I employed myself to draw one contrary out of another ; to write a clean, decent, and inoffensive play on the story of a rape, so that I was engaged in this dilemma, either wholly to deviate from my story, and so my story would be no story, or by keeping to it, write what would be unfit for Princesses and Ladies to speak, and a Court to hear. That which tempted me into so great a labyrinth, was the fair and beautiful image that stood at the portal, I mean the exact and perfect character of Chastity in the person of *Calisto*, which I thought a very proper character for the princess to represent ; nor was I mistaken in my judgment, the difficulty lay in the other part of the story, to defend chastity was easy, the danger was in assaulting it ; I was to storm it, but not to wound it ; to shoot at it, but not offend it ; my arrows were to be invisible, and without Piles ; my guns were to be charged with white powder ; the bullets were to fly, but give no report. These were niceties required skill to perform, and would have puzzled a finer invention than mine ; and, indeed, I did a little fail in my first attempt ; my arrows, though as fine as I could then in haste turn them, yet were too coarse for a

Court. I often pared 'em, and much difficulty I found to make 'em thin enough to pass through nice and delicate ears, without wounding 'em, an art which with much pains in this emendation I attained. The last, and not the least, difficulty imposed on me in the entertainment, was in the Chorusses. I was obliged to invent proper occasions, to introduce all the entries, and particularly for the closing of all with an entry of *Africans*. How I have succeeded in it I leave the reader to judge. Under all these difficulties did this poor poem labour even before it was an *embrio*, and when sleeping in its causes; and when in the womb it was squeezed, and hindered of its due growth by intolerable strait lacings; and lastly, forced on an immature and hasty birth. By all which inconveniences it was impossible it should prove otherwise than a weak, lean, ricketty, deformed piece, and as such, notwithstanding the kindness it received from others, it was looked on by me, and accordingly I was impatient till I had strangled it, and in the room produced something less imperfect, something of a constitution strong enough to endure the blows of its enemies, and of a complexion beautiful enough to delight its parents and friends, and such a thing, in some low degree at least, this is which you see. Far be it from me to say it is as well as it ought to be, or as others of greater abilities would have written it. Nor, give me leave to say, so well as I myself would have done on a better subject, and in less haste; for this was written in a hurry as well as the former, being finished and learnt between the second and third representation; but having the advantage of features and dead colours laid, it was easy to work something on that foundation better than the former; and I undertook the trouble, not only to repair my own reputation, but to give some refreshment to the audiences, who would have been weary of a better play at the second or third representation, and therefore must needs be weary of that at the 20th or 30th, for near so often it had been rehearsed and acted.

Some, perhaps, will expect I should not only apologise for not writing better, but daring on such an occasion to write at all; but having said it was done by Command,



none can have so little manners as to expect I should make excuse for obedience. I must confess it was great pity, that in an entertainment where the sense\* was so deliciously feasted, the understanding should be so slenderly treated; and had it been written by him, to whom, by the double right of place and merit, the honour of the employment belonged, the pleasure had been in all kinds complete. However this appeared not so contemptible, but it attained the felicity for which it was made, to afford some delight to his Royal mind, to whose pleasure all our endeavours ought to be, and this more particularly was devoted. And of this I have full assurance, by the best, and to me most pleasing testimony of it, that of his most princely bounty. Having said this, the devouring critic must cease his pursuit, for the poor sinner is out of the reach of his fangs, and safe in glory. And now it is at my courtesy to make any farther apologies, yet because I know the critics will be nibbling at anything they think they can catch, I must now answer for some errors, which I suppose they hope I have ignorantly, but I confess to have wilfully committed. I have in the *Prologue* represented the river *Thames* by a woman, and *Europe* by a man, contrary to all authority and antiquity. To that I answer, I know of no sexes in lands and rivers, nor of any laws in poetry, but the fundamental one to please; they who do that, follow the highest authority, and agree with the best antiquity. The principal part of the *Prologue* being the river, my business was not to consider how the *Latin* poets painted it, but how to represent it best and most beautiful on our stage; not to trouble my head with *hic, hæc, hoc*, to please the *Grammarians*, but how to have the part sung best to delight the Court; and the graceful motions and admirable singing of Mrs *Davis* did sufficiently prove the discretion of my choice. And *Thames*, *Peace*, and *Plenty* being represented by women, I was necessitated in spite of the lady that bestrid the bull to make *Europe* a man and to call it not *Her* but—*His fair Continent*—otherwise I must either have spoiled the figure, and made three parts of the world men, and one a woman; or worse, by representing them all by women

\* Sight?

have spoiled the music by making it consist all of trebles. But these are criticisms for none but those of school-boys' learning, and school-boys' understandings. Some other faults there are in the style and expression, which, Reader, if you can discover, you may insult over as you think fit, the whole having obtained the happiness to please, I shall not concern my self for every trifling error which slipt from me unawares, and which I had not leisure to mend; perhaps you may find fault with my different numbers, that I have not kept to one kind of verse, but written part in Pindaric, and part Heroic. To that I answer, the Pindaric is what I left of the old play uncorrected, as not needing emendation; and I chose that kind of measure at first, not as the best and most pleasing to the ear, but as the readiest and quickest for one that was in haste; it being in comparison of the grave Heroic, a kind of mixed pace betwixt ambling and galloping, where the poet is not bound to wait the leisure of a stubborn syllable to rhyme, but to take the rhyme where he can catch it, without any more trouble. But upon the correction, I chose the Heroic as more majestic, lofty and musical, and as I hope made emendation, both in sense and sound.

Having made this little vindication of my self, I were now bound in gratitude, before I conclude, to record the due praises of those whose admirable performances in their several kinds lent this entertainment much of the praise it had; namely, the singers, and the composer of all the musick, both vocal and instrumental, Mr Staggin; but their excellencies lying far out of that road my understanding travels in, I should praise them so ignorantly, if I should attempt it, that I should discover my own folly more than their merit. But if the judgments of others, and those the most skilful too, be not mistaken, Mr Staggin has not only delighted us with his excellent composition, but with the hopes of seeing in a very short time a master of music in *England* equal to any *France* or *Italy* have produced. No less praise may be said of the best and choicest of the singers. But, Reader, I shall detain you no longer, now take what pleasure you can find in the perusal of the following pages.

## PROLOGUE.

*The Curtain is drawn up, and there appears a Nymph leaning on an Urne, representing the river THAMES, attended by two Nymphs, representing PEACE and PLENTY : near her are the four parts of the world, seeming to make offerings to her. On the opening of the scene, lamenting Voices are heard on both sides of the Theatre, at which the Nymph of the River seems affrighted.*

*Voices within.* Fly, fly, help, oh ! help, or we die.

*Tha.* What mournful cries are these on ev'ry side ?

The winds waft nothing to this island o'er,  
But the complainings of some neighb'ring shore,  
And all the echoes are in groans employ'd.

The fair Augusta\* too, I weeping see,  
Though none so fair, so rich, so great as she ;

Alas ! my fears encrease :

You gentle Nymphs of Plenty and of Peace,  
Shall now go seek some other shore.

And you that with your presents wait,  
Shall bring your gifts no more.

*Plen.* I to no other dwelling will betake.

*Pea.* Thy beauteous streams I never will forsake.

*Euro.* And we our presents still will make.

*Om.* We our presents still will make.

*Plen.* Thy stores with all my plenty shall be fill'd.

\* London anciently so called.

*Pea.* My halcyon on thy banks her nest shall build.

*Euro.* Thou shalt in all my noblest arts be skill'd.

*Asi.* My jewels shall adorn no brow but thine.

*Amer.* Thy lovers in my Gold shall shine.

*Afri.* Thou for thy slaves, shalt have these  
Scorched sons of mine.

*Pea.* } Thy beauteous streams we never will  
*Ple.* } forsake.

*Euro.* }  
*Asi.* }  
*Afr.* } And we our presents still will make.  
*Amer.* }

*Om.* We our presents still will make.

*Pea.* What should so much beauty fear?

Round this isle the heavens appear  
Like your own streams all undisturb'd and clear.

*Tha.* These beauteous Nymphs unfrightened too,  
Not minding what on other shores they do,  
Their innocent delights pursue.

*Pea.* See! they, void of grief or fear,  
Come to entertain you here.

*An Entry of Shepherds and Nymphs, dancing round  
the Thames, &c., as they stood in their figure.*

*[Here the Princesses and the other Ladies danced  
several sarabands with castanets. A minuet  
was also danced by his Grace the Duke of  
Monmouth; which ended, Thames proceeds.]*

*Tha.* Oh! now my spirits I recover,  
I've wak'd the Genius of this isle, my warlike lover.

*Enter the Genius of England.*

*Gen.* What cries are these disturb my pleasing  
rest?

*Tha.* 'Tis I, my love, 'tis I, thy aid request.

*Gen.* Is it my Nymph, what dost thou fear ?

*Tha.* Does not my love sad cries around him  
hear ?

*Gen.* Wilt thou thy fear at every shriek proclaim ?

*Tha.* Am I alone to blame ?

Do you not see Augusta, rich and fair,  
Though to her lap I all my treasure bear  
Will for no comfort stay her tears ?

*[The following stanza is properly part of the  
Genius's speech, being a pertinent reply to  
Thames; but being set extreme pleasantly, and  
for a treble voice, it was sung by Thames.]*

Augusta is inclin'd to fears.  
Be she full or be she waining,  
Still Augusta is complaining :  
Give her all you can to ease her,  
You shall never, never, please her.

*Chor.* Augusta is inclin'd to fears, &c.

*Gen.* These fears do not belong to her nor you ;  
Europe only should lament  
The Nymphs of his fair continent.  
Some giants now pursue.

But this sweet isle no monster can invade.

*Tha.* Oh send those poor distressed Nymphs  
some aid.

*Eur.* From the mild power of this happy place,  
Who is inclin'd,

To make the world as peaceful as his mind,

They have already gain'd the grace :

Two heroes of his own celestial race  
Are sent ; the one to triumph o'er the seas,  
And all the watery divinities.

The other, monsters of the land to quell,  
And make the Nymphs in safety dwell.

*Gen.* The first, in war has all perfections gain'd,

That can by human nature be attain'd :

The second promises to be

All that in the first we see.

*Eur.* Mars to the first does all his glory lend :  
The second beauty, youth, and love attend.

*Gen.* Both in high perfections shine :

Valour, glory, race divine :

Wait awhile, and you shall see

Both return with victory.

*Pea.* Hark, hark ! the triumph's near,  
And see ! they both already crown'd appear.

*Enter one crown'd with a Naval Crown, attended by  
Sea-Gods and Tritons.*

Rejoice you wat'ry deities !

The mighty monsters of the seas,

This valiant Prince has slain.

The god of this fair isle shall now

Command, as all his right allow,

The empire of the main.

*Enter one crown'd with a Mural Crown attended  
by Warriors.*

Ye gods and nymphs of plains and groves,

Of springs and streams, enjoy your loves ;

This youthful hero has subdu'd

The satyrs now of ev'ry wood :

Has kill'd or ta'n 'em all for slaves,

And chac'd the giants from their caves.

*Chorus of all.*

Let us both their praises sing,

Whilst we both in triumph bring ;

Let us all contend to grace 'em

With our loud and joyfull'st thanks,

Whilst upon the flow'ry banks

Of this beauteous Nymph we place 'em.

*Two Entries are danced : One of Sea-Gods and the other of Warriors.*

*Gen.* Now welcome heroes to my blest abode,  
And to my Nymph belov'd by ev'ry god.

*Tha.* Welcome to my love and me,  
Now we all shall happy be.

*Cho.* Now we all shall happy be.

*A Temple of Fame appears.*

*Plen.* Now you whose valour gives the world  
repose,

See what Fame on you bestows.

Her shining temple shall preserve your names,  
And thence her trumpet your renown proclaims.

*Gen.* To our Divinity, now let us go,  
And at his feet your crowns and trophies throw.

*Eur.* I will my thanks in offerings proclaim.

*Asi.* I'll lend you spice.

*Amer.* I gold.

*Afr.* And I the same.

*Tha.* I'll be your guide,  
My streams beneath his palace hourly slide.

There it is, not far before you,  
Pleasure, arts, religion, glory,  
Warm'd by his propitious smile,  
Flourish there, and bless this isle !

*Gen.* But stay ! what wonder does my spirit  
seize ? *[Turning to the King and Queen.*  
See ! here are both the great divinities.

*Tha.* The god and goddess too of this bless'd  
isle !

Chaste beauty in her aspect shines,  
And love in his does smile.

*Gen.* Quickly, Heroes, as 'tis meet,  
Throw your trophies at their feet,  
Fall down, and adore 'em !

Whilst with speed we hither call  
The gods of neighb'ring groves, and all  
Their Nymphs to dance before 'em.

*An Entry of Rural Gods and Nymphs.*

*When the Prologue is done, and all gone off the stage,  
Enter two, who sing this following song :—*

Now for the play, the prologue is done,  
The dancing is o'er, and the singers are gone.  
The ladies so fine, and so fair, it surpasses,  
Are dress'd, and have all tak'n leave of their  
glasses.

Where are the slaves should make ready the stage ?  
Here, here are the slaves should make ready the  
stage.

*An Entry of Carpenters.*



It having been the manner of all those who have had the honour before me, to serve the Court, in employments of this nature, to adorn their works with the names of those great persons who had parts in the representation, I hope I shall not be condemned, if I, following their examples, consecrate this of mine to posterity, by the same policy.

# DRAMATIS PERSONÆ.

The Persons of the Play.	The Personators.
CALISTO, <i>a chaste and favourite Nymph of Diana, beloved by Jupiter,</i>	{ <i>Her Highness the</i> LADY MARY.
NYPHE, <i>a chaste young Nymph, Friend to Calisto,</i>	{ <i>Her Highness the</i> LADY ANNE.
JUPITER, <i>in love with Calisto,</i>	{ <i>The</i> LADY HENRI- ETTA WENTWORTH.
JUNO,	{ <i>The</i> COUNTESS OF SUSSEX.
PSECAS, <i>an envious Nymph, Enemy to Calisto, beloved by Mercury,</i>	{ <i>The</i> LADY MARY MORDANT.
DIANA, <i>Goddess of Chastity,</i>	{ MRS BLAGGE, <i>late</i> <i>Maid of Honour</i> <i>to the Queen.*</i>
MERCURY, <i>in love with Psecas,</i>	{ MRS JENNINGS, <i>Maid of Honour</i> <i>to the Duchess.</i>

NYPHS attending on DIANA, *who also danced in the Prologue, and in several entries in the Play.*

THE COUNTESS OF DARBY.

THE COUNTESS OF PEMBROKE.

THE LADY KATHARINE HERBERT.

MRS FITZ-GERALD.

MRS FRAZIER, *Maid of Honour to the Queen.*

\* She resigned previous to the publication of the Masque.



